

# THE LITERARY WORLD.

## A Gazette for AUTHORS, READERS, AND PUBLISHERS.

No. 21.

NEW YORK, SATURDAY, JUNE 26, 1847.

THREE DOLLARS  
PER ANNUM.

### THE LITERARY WORLD.

No. XXI, June 26, 1847.

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Weekly, on Saturday morning, of the size of at least sixteen quarto pages of forty-eight columns, sometimes enlarged to twenty-four pages, and seventy-two columns. Annual subscriptions \$3, payable in advance; single numbers, 6 cents.

Advertisements should always be sent in before Saturday of the week previous to publication, and unless marked will be inserted until forbidden.

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VOL. I.

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A Gazette for Authors, Readers and Publishers.

Edited by C. F. HOFFMAN.

THE plan of the Literary World is to offer a medium where the Author and Publisher, the Bookseller and the Bookbuyer, the Reader and Critic, may all communicate with each other, as in a Literary Exchange.

The true interests of all these parties are undoubtedly identical, in all book transactions which are conducted in good faith; and by impartially placing their claims side by side with each other. The Literary World hopes to hasten the era when this truth shall be generally understood and acted upon. As a Gazette for Readers, Authors, and Publishers, its own success is necessarily dependent upon preserving the strictest impartiality when attempting to define the relations between these respective parties in any special instance, and this is the best guarantee that can be offered for the independence of the work.

The contents of the Literary World embrace Reviews, with extracts of interest of the New Publications of the day, both American and European; essays on new topics in the Scientific and Medical Department; papers on Ancient Literature; original articles on German Letters, with occasional retrospective glances at old English Literature; Criticisms on Contemporary Art; notices of the movements of Historical, Literary, and Scientific Societies alike in the United States and in Europe, with a general correspondence on matters relating to Education, Art, Literature, and collateral topics, and gleanings from Foreign Journals, Publishers' Circular, and Advertisements.

The Publishers' Circular will contain a register of new publications under a threefold division, Foreign, English, and American, and will include all new publications of worth. All literary intelligence relating to the book trade will be found under this head.

To all literary men, schools and academies, where young men are preparing for college, this feature in the paper must make it very valuable.

The general literary conduct of the work must speak for itself.

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The plan of the *Literary World* is to offer a medium where the *Author* and the *Publisher*, the *Bookseller* and the *Bookbuyer*, the *Reader* and the *Critic*, may all communicate with each other, as in a *Literary Exchange*. The true interests of all these parties are undoubtedly identical, in all book transactions which are conducted in good faith; and by impartially placing their claim side by side with each other, The Literary World hopes to hasten the era when this truth shall be generally understood and acted upon. As a *Gazette for Readers, Authors, and Publishers*, its own success is necessarily dependent upon preserving the strictest impartiality when attempting to define the relations between these respective parties in any special instance, and this is the best guarantee that can be offered for the independence of the work.

## Reviews.

*Southey's Life of Wesley.* New York: Harper and Brothers.

[SECOND PAPER.]

WHEN Southey, in writing the life of this great man, ascribes his indifference to the fashions of the day, and his severe acts of fasting, prayer, and alms-giving to an "affection of singularity," we can by no means assent to his judgment. Wesley was singularly nice in his personal habits, appearing always with "band and cassock," his hair long and waving to his shoulders—he wore it in this way, he says, to "avoid the expense of cutting and dressing, which was considerable at the time, and the sum thus saved was appropriated to the relief of the poor, and of prisoners whom he visited regularly on Wednesdays and Fridays, the days of the betrayal and crucifixion of the blessed Saviour." This mode of wearing his hair might have been becoming to the man, and he might have unconsciously felt the predilection for the style arise from this cause in part, but the deeper reason may be found in the elements of his mind, which were primitive and apostolic. The great blemish in his character, according to Southey, was his love of power. Truly we do not perceive this lowest exercise of superiority in the manifestations of Wesley, but the great fact of his wondrous power is not to be disputed. This point stamps him as a theological Napoleon; but that imbecile *love of power* which is the petty impulse of inferior minds we do not discern in the man. He frankly alludes to his influence over others and as frankly avers, "truly it is not of mine own seeking"—and never was power more piously, more wisely, and more conscientiously exercised; addressing the conference at one time he says:

"Count Zinzendorf loved to keep all things closely, but that he loved to do all things openly, and would therefore tell them all he knew of the matter. A few persons, at the beginning, came to him in London, and desired him to advise and pray with them: others did the same in various parts of the kingdom, and they increased everywhere. 'The desire,' said he, 'was on their part, not on mine: my desire was to live and die in retirement; but I did not see that I could refuse them my help, and be guiltless before God. Here commenced my power; namely, a power to appoint when, where, and how they should meet; and to remove those whose life showed that they had no desire to flee from the wrath to come. And this power remained the same, whether people meeting together were twelve, twelve hundred, or twelve thousand.' In a short time some of these persons said they would not *sit under him* for nothing, but would subscribe quarterly. He made answer, that he would have nothing, because he wanted nothing; for his fellowship supplied him with all, and more than all he wanted. But they represented that money was wanted to pay for the lease of the Foundry, and for putting it in repair. Upon that ground he suffered them to subscribe. 'Then I asked,' said he, 'Who will take the trouble of receiving

this money, and paying it where it is needful? One said, I will do it, and keep the account for you: so here was the first steward. Afterward I desired one or two more to help me as stewards; and, in process of time, a greater number. Let it be remarked, it was I myself, not the people, who chose the stewards, and appointed to each the distinct work wherein he was to help me as long as I chose.' The same prescription he pleaded with regard to his authority over the lay preachers. The first of these offered to serve him as sons, as he should think proper to direct. 'Observe,' said he, 'these likewise desired *me*, not *I them*. And here commenced my power to appoint each of these, when, where, and how to labor; that is, while he chose to continue with me; for each had a power to go away when he pleased, as I had also to go away from them, or any of them, if I saw sufficient cause. The case continued the same when the number of preachers increased. I had just the same power still to appoint when, and where, and how each should help me; and to tell any, if I saw cause, 'I do not desire your help any longer.' On these terms, and no other, we joined at first; on these we continue joined. They do me no favor in being directed by me. It is true my reward is with the Lord; but at present I have nothing from it but trouble and care, and often a burden I scarce know how to bear."

We have no right to question the truthfulness of assertions like these, bearing the internal stamp of sincerity, and uttered by a man whose whole career passed in the presence of thousands, scrutinized by malice, envy, and misrepresentation of every kind, cannot afford a single instance of treachery, falsehood, or the slightest insincerity of purpose. Had Wesley accomplished less in the world, we might expend pages in our admiration of this one great moral trait—but he has done so much that he must stand as a *whole*, one trait blending itself with another, till entire unity is produced. With the courageous zeal of a Luther, he combined the persuasive eloquence of a St. Paul; with the austerity, singleness, and devotion of Loyola, he possessed likewise the Legislative wisdom of the early founders of our Republic, his system of church government being singularly analogous to our own political institutions. He possessed all the intellectual resources requisite for the founder of a sect, and as such he is immortal; for the history of the world points that out as the great medium both to power and fame.

The peculiarities of the Wesley family might of itself suggest something remarkable; his grandmother was a niece to Thomas Fuller, and his ancestors had been found amongst the sturdy dissenters of the Commonwealth; notwithstanding this, both the father and mother of John Wesley were amongst the most strenuous supporters of the Church of England, a bias obtained not by accident or convenience, but by a severe examination of the subject, and a conviction of what they regarded as truth.

Of the mother it is difficult to speak without penegyric. Singularly clear and commanding of intellect, she seems to have rivalled her son in her transparent sense of truth. In her powers of mind, we may best compare her with our own Mrs. Hutchinson, whose strong intellect raised such unwonted communion amongst the fathers of New England. Her prudence and equanimity must have been most admirable, for we read that her husband having observed that she did not say *Amen* at the prayers for King William, questioned her upon the subject, when she admitted that she had never done so, not regarding him as king. "Whereat he was so greatly enraged that he

mounted his horse and rode away, declaring he would never live with her as husband while she held to that opinion." The good woman busied herself with her household, and betook herself to prayer, but strongly attached to her husband as she was, we read of no imbecile complaints nor misgiving, nor any change of political sentiment. Susan Wesley was not the woman to lightly adopt or yield an opinion—she had known too well the sturdy arrogance of the man she loved, and his steady exercise of family authority, to hazard collisions upon this unessential point, and therefore had for years kept a submissive silence: he at length detected the absence of her voice in the *amen* of the household, and demanded the cause. She confessed the truth, and the stout advocate for political reform rode away as we have seen.

Fortunately King William died at the end of the year, and Samuel Wesley returned to his noble-minded wife, for the Founder of Methodism as yet was not, and he was to be the first fruits of this re-union.

It will be seen from these things that the family was made up of no ordinary materials. The fine matronly woman, who gave nineteen children to the world, governed her household with wise, yet loving and energetic sway. In the absence of her husband, she was in the habit of sustaining prayer and the reading of the scriptures in her own family, to which the neighbors upon the Sabbath begged admission, as at that time she read a sermon aloud, and went through with the services of the church. This was reported to Mr. Wesley, and he wrote to her concerning it, desiring her to abstain from practices which were not in order in the church and unbecoming a woman. Hear her reply given partly in the words of Southey.

"As she was a woman, so was she also mistress of a large family; and though the superior charge lay upon him as their head and minister, yet, in his absence, she could not but look upon every soul which he had left under her care as a talent committed to her under a trust by the great Lord of all the families of heaven and earth. 'If,' she added, 'I am unfaithful to Him or to you, in neglecting to improve these talents, how shall I answer unto Him, when He shall command me to render an account of my stewardship?' The objections which arose from his own station and character she left entirely to his own judgment. Why any person should reflect upon him, because his wife endeavored to draw people to church, and restrain them, by reading and other persuasions, from profaning the Sabbath, she could not conceive; and if any were mad enough to do so, she hoped he would not regard it. 'For my own part,' she says, 'I value no censure on this account: I have long since shook hands with the world; and I heartily wish I had never given them more reason to speak against me.' As to the proposal of letting some other person read for her, she thought her husband had not considered what a people they were; not a man among them could read a sermon without spelling a good part of it, and how would that edify the rest? And none of her own family had voices strong enough to be heard by so many. After stating these things clearly and judiciously, she concluded thus, in reference to her own duty as a wife: 'If you do, after all, think fit to dissolve this assembly, do not tell me that you *desire* me to do it, for that will not satisfy my conscience; but send me your *positive command*, in such full and express terms as may absolve me from guilt and punishment for neglecting this opportunity of doing good, when you and I shall appear before the great and awful tribunal of our Lord Jesus Christ.'

One scarcely knows which most to admire in this letter, the dignified intellect of the

Christian woman, or the submissiveness of the wife." Thus it will be seen that John Wesley was accustomed early in life to a bold grapple with truth as arising from the nature of things. It is a curious coincidence that the mother of Wesley made use of the same figure in describing a conflagration, which Napoleon afterwards used at the burning of Moscow, changing the element into its antagonist, water. The house in which they lived took fire, and was consumed with all its contents. Mrs. Wesley being ill at the time, found it difficult to escape, so sudden and urgent was the peril. "She could not reach the garden door, and was not able to climb to the windows—after three times attempting to brave the flames, she says, 'I sank upon my knees, beseeching Jesus Christ if it were possible to save me from this dreadful death. I then waded through the fire and escaped into the street.'"

The remarkable preservation of John who was six years old at this time, impressed his mother greatly, and she conceived from that time that he had been reserved for some great work, and devoted herself earnestly to prepare him for whatever might be God's will concerning him. "Lord give me grace to do this sincerely and prudently," she says in her journal, "and bless my attempts with good success." When John was about twelve years old, some singular appearances took place in the family which to this day have never been satisfactorily explained. Southey inclines decidedly to the supernatural nature of these sounds, which continued to disturb the family for many months. Coleridge tries to account for them by asserting that a "contagious nervous disease, the acme or intensest form of which is catalepsy," existed in the family for the time being: but, as these noises suddenly ceased, or the disease did not linger to afflict any member singly of the family, after others had been cured, but all seemed to have been simultaneously and miraculously cured—we do not see that the question is at all relieved of its difficulties by his solution, especially when we remember that the dog seems to have been affected in the same way, and to have suffered such extreme terror that he would fly to the nearest person for shelter, crouching and trembling with fear; as dogs are not subject to catalepsy, the mystery is as great as ever. It certainly seems to have been a very matter-of-fact ghost, nothing of the "weird" kind, nor the "majesty of Denmark" kind, but a clattering, crashing imp, which the girls familiarly denominated "Jeffrey."

Surrounded by circumstances like these, trained by such a mother, we are not in the least surprised at the career of John Wesley. This mother became the counsellor of her children through the period of a long life, and John particularly seems to have relied much upon the wisdom and importance of her suggestions. On one occasion the clear, strong judging woman writes her son, "Would you judge of the lawfulness, or unlawfulness of pleasure, take this rule—'whatever weakens your reason, impairs the tenderness of your conscience, obscures your sense of God, or takes off the relish of spiritual things; in short, whatever increases the strength and authority of your body over your mind, that thing is sin to you, however innocent in itself.'"

At this time the constant companions of Wesley were the well known work called *Imitation of Christ*, by Thomas à Kempis, which he afterwards translated and published for the benefit of his people; Jeremy Taylor's

Holy Living and Dying, and Schlegel's Life of God in the Soul of Man; these works cannot fail of their effect upon minds in the least disposed to spirituality; the monkish tendency of the first not being unpleasing to a susceptible fancy. Later in life we find him familiar with the writings of the wonderful German shoemaker,\* sitting at the feet of Bishop Law, and going a long journey on foot into Germany, for the purpose of learning the truth from Count Zinzendorf. In all these things we perceive the original tendency of his mind, from the first, delighting in the spiritual, emulous of the severest virtue, eager for truth, and singularly teachable in spirit. We see from these sources the gradual building up of this most remarkable man. We see too the clearness and courage with which he frees himself from the errors of each, however much his fancy might at the commencement have been touched by their doctrines. The opinions of these men passed through his mind, and no one will doubt that the best part of the truth involved therein adhered to him, while all that was foreign, noxious, or impracticable, was cast aside like unworthy chaff.

All this time Wesley adhered to the Church of England, and the struggle seems to have been great and protracted before Methodism in its organized form was clearly defined to his mind. Although he had adopted extempore prayer and preaching, he still held to the horns of the altar. But this state of things could not well continue, reform was needed—the English poor were stupid, ignorant, and debased, for the want of a suitable teacher of the truth—a cry was needed in the wilderness of poverty, degradation, and suffering, which then existed, and which the enlightenment of subsequent years has not yet removed—by which hope and peace might spring to these blind and bewildered beings. Then arose the strong, clear tones of John Wesley in the ears of the neglected masses; and the tired and crushed artisan, the worn-out operative, and the sooty and half-blinded collier, wept tears of tenderness at the utterance of human sympathy. The gospel was preached to the poor; not in huge cathedrals, where the dainty nerve would shrink from the presence of the outpouring of the great earnest, rough heart, just alive to the urgent needs of a living soul—no, such broad hearts needed the free dome of heaven, and the uncompacted sense of the Universal, for the utterance of their strong needs—they needed the "groanings of the spirit that cannot be uttered," for how should these dumb souls speak, who have no words to tell what is swelling within them? Let them "cry mightily unto God," for man has closed their lips and blinded their sight, and bowed down their backs till they are like poor beasts, which can only give out wordless moans, by which we learn the excess of their agony.

John Wesley was not a man to shrink from these things. He stood serenely before them, beseeching the great God to pour light into their hearts, and send the *peace* which "passeth understanding." From that time the neglected poor have found a temple of God in every grove, and beside every still water, and the words of the "sweet singer of Methodism" may still be heard stealing from under the arches of the old woods, in the silence of midnight, or at the earliest dawn. The appearance of Wesley marks a great era in the history of the race. However much we may

differ in our views of these things, we cannot fail to see that wonderful good has resulted from his mission. To this, more than any other course, must be ascribed the gradual elevation of the lower classes—their improvement, morally, intellectually, and physically. Wesley poured the fervor of his own life-giving zeal into this inert mass, and the leaven is operating to this day, and will continue to operate until the urgencies of a future day shall develop another, and another, who, beholding the "horses and chariots of Israel" bearing heavenward the great precursors of Truth, shall cry, "My Father, my Father," and receive the mantle and the spirit, in double portion, of those who have "finished their work."

Wesley was not a man designed for the ease or the comfort of ordinary life. He loved labor for its own sake—poverty and hardship were never bugbears of a childish fancy to his full manly sight; poetry, which at first beguiled his youth, he abandoned as a hindrance to the spiritual career in which he started in the onset of life. Even his great learning he came to despise, as it were, only so as it could be made instrumental in good to men. He refused to settle over the people at Epworth, where his father had ministered so many years, because, as he says in a most characteristic letter, "I could not stand my ground there for a month, against intemperance in sleeping, eating, and drinking; my spirit would be dissolved; the cares and desires of the world roll back with a full tide upon me, and while I preached to others I should be myself a castaway." This is affecting language—the language of a man of full health, impulse, and a full share, likewise, of sensual tendency; yet, who had taken his course, and was not only equal to the task, but ready to abide the issue.

True, by refusing to take charge of this parish, his family was left destitute, and his old father was filled with grief; but John Wesley was not a man for a family, nor a man for a day—his mission was more extended. He was not a social man—his tendencies certainly were of that kind, but the truth as it appeared to him, taught him to regard these things as so many hindrances to the great work before him, and he learned to disregard them; learned to stifle the affections, in order that he might present a sacrifice of himself entire, to God. All this he sincerely believed. We may blame him—we may regret the fact—we may call it enthusiasm—what we will—but had John Wesley acted other than he did, he would have been false to his great mission, and false to the truth in his own soul.

In the middle of life he contracted marriage with a widow, who seems to have little understood the nature of the man to whom she was conjoined. The marriage was unhappy, and the tone of mind prevailing with Wesley could not be understood or appreciated by an ordinary woman.

"'Know me,' said he, in one of his letters to her, 'and know yourself. Suspect me no more, asperse me no more, provoke me no more: do not any longer contend for mastery, for power, money, or praise; be content to be a private, insignificant person, known and loved by God and me. Attempt no more to abridge me of my liberty, which I claim by the laws of God and man; leave me to be governed by God and my own conscience: then shall I govern you with gentle sway, even as Christ the Church.' He reminded her that she had laid to his charge things that he knew not, robbed him, betrayed his confidence, revealed his secrets, given him a thousand treacherous wounds, and made it her

\* Jacob Beman, who may be regarded as the founder of the mystics. It is very certain that one willing to examine the subject will find Swedenborg must have been nearly as much indebted to this singular man for his doctrines, as to any remarkable revelations of his own.

business so to do, under the pretence of vindicating her own character; 'whereas,' said he, 'of what importance is your character to mankind? If you was buried just now, or if you had never lived, what loss would it be to the cause of God?'

This is certainly most apostolic, but we fear few women of modern days would feel themselves flattered by it. There are other passages in his letters, so full of honest truth and right affection, that no wife worthy of such a husband could fail to be impressed thereby—but this was the great mistake of Wesley. He should not have married at all, or, designing to do so, a woman upon the model of his mother only should have filled the honorable station of wife.

Our limits forbid us to say what we could wish upon the final development of Methodism. That Wesley's prospective mind saw the evils to which it was exposed from the ignorance, over-zeal, and indiscretion of his helpers, as he was compelled to call his coadjutors, is sufficiently evident—he sought by the most unwearyed attention on his own part, to obviate these hazards. The following are some of the rules drawn up by the hand of Wesley himself. The principal of a Monastic institution would scarcely be more exacting in his requirements, nor more rigid in the enforcement of the rules of his order than this great disciplinarian:—

"1. Be diligent. Never be unemployed a moment: never be triflingly employed. Never while away time; neither spend any more time at any place than is strictly necessary.

"2. Be serious. Let your motto be, Holiness to the Lord. Avoid all lightness, jesting, and foolish talking.

"3. Converse sparingly and cautiously with women; particularly with young women in private.

"4. Take no step towards marriage without first acquainting us with your design.

"5. Believe evil of no one; unless you see it done, take heed how you credit it. Put the best construction on everything: you know the judge is always supposed to be on the prisoner's side.

"6. Speak evil of no one; else your word, especially, would eat as doth a canker. Keep your thoughts within your own breast, till you come to the person concerned.

"7. Tell every one what you think wrong in him, and that plainly, and as soon as may be, else it will fester in your heart. Make all haste to cast the fire out of your bosom.

"8. Do not affect the gentleman. You have no more to do with this character than with that of a dancing-master. A preacher of the gospel is the servant of all.

"9. Be ashamed of nothing but sin; not of fetching wood (if time permit) or of drawing water; not of cleaning your own shoes, or your neighbor's.

"10. Be punctual. Do everything exactly at the time: and, in general, do not mend our rules, but keep them; not for wrath, but for conscience' sake.

"11. You have nothing to do but to save souls. Therefore spend and be spent in this work. And go always, not only to those who want you, but to those who want you most.

"12. Act in all things, not according to your own will, but as a son in the gospel. As such, it is your part to employ your time in the manner which we direct; partly in preaching, and visiting the flock, from house to house; partly in reading, meditation, and prayer. Above all, if you labor with us in our Lord's vineyard, it is needful that you should do *that part* of the work which we advise, at *those* times and places which we judge most for his glory."

The times were favorable to the mission of Wesley. The final separation of our country from England rendered unusual measures ne-

cessary to meet the new order of things—thus the way was prepared to establish the sect here, where the separation had already taken place between King and Country, Church and Bishop. Wesley, assuming the right as Presbyter of the Church of England, to ordain ministers to this great work in a country where all was new, ordained Dr. Thomas Cooke superintendent, or rather Bishop of America. And here, without doubt, the order is likely to extend itself as it has hitherto done, as being most congenial to the people and institutions of the country.

We must close our too protracted article with a few extracts from Southey, remarkable for their force and beauty.

"The Norman conquest produced more good than evil, by bringing our church into a closer connexion with Rome, for the light of the world was there—dim, indeed, and obscured, untrimmed, and wavering in the socket, but living, and burning still. A fairer ideal of Utopian policy can scarcely be contemplated than the papal scheme, if it could be regarded apart from the abuses, the frauds, and the crimes to which it has given birth. An empire was to be erected, not of force, but of intellect, which should bind together all nations in the unity of faith, and in the bond of peace. Its members were to direct the councils of princes and the consciences of all men; for this purpose they were chosen from the rest of mankind in early youth, and trained accordingly, or they volunteered in maturer life when weaned from the world and weary of its vanities. They were relieved, by a liberal provision, from any care for their own support; the obligation of celibacy precluded those prudential anxieties which might otherwise have employed too large a portion of their time and of their thoughts, or have interfered in any way with that service to which they were devoted; and they were exempted from the secular power, that they might discharge their religious duty freely and without fear. By the wise and admirable institution of tithes, a tenth part of all property was rescued from the ordinary course of descent in which it would else have been absorbed, and formed into an ample establishment for the members of this intellectual aristocracy, in their different degrees. He who entered the Church, possessing the requisite knowledge, ability, and discretion, however humble his birth, might aspire to wealth, rank, and honors, which would make the haughtiest barons acknowledge him for their peer, and to authority before which kings trembled, and against which emperors struggled in vain.

"Let us confess that human ambition never proposed to itself a grander aim, and that all other schemes of empire for which mankind have bled, appear mean and contemptible when compared to this magnificent conception. And much was accomplished for which all succeeding ages have reason to be grateful. For by their union with Rome (and that union could only be preserved by their dependence), the distant churches were saved from sinking into a state of utter ignorance and degradation like that of the Abyssinians or Armenians; Christendom, because of this union, was more than a name; and, therefore, notwithstanding its internal divisions and dissensions, on the great occasion when its vital interests were at stake, felt that it had one heart, one life, and acted with one impulse. Had it not been for the crusades, Mohammedanism would have barbarized the world. And had it not been for the elevation of the clerical character, Christendom itself would have continued in a state of barbarism, and even retrograded further; for birth would have been the only distinction, and arms the only honorable pursuit."

The following is a description of the old age of Wesley:—

"Mr. Wesley still continued to be the same marvellous old man. No one who saw him, even casually, in his old age, can have forgotten

his venerable appearance. His face was remarkably fine; his complexion fresh to the last week of his life; his eye quick, and keen, and active. When you met him in the street of a crowded city, he attracted notice, not only by his band and cassock, and his long hair, white and bright as silver, but by his pace and manner, both indicating that all his minutes were numbered, and that not one was to be lost. 'Though I am always in haste,' he says of himself, 'I am never in a hurry; because I never undertake any more work than I can go through with perfect calmness of spirit. It is true, I travel four or five thousand miles in a year; but I generally travel alone in my carriage, and, consequently, am as retired ten hours a day as if I were in a wilderness. On other days, I never spend less than three hours (frequently ten or twelve) in the day alone. So there are few persons who spend so many hours secluded from all company.' Thus it was that he found time to read much, and write voluminously. After his eightieth year, he went twice to Holland, a country in which Methodism, as Quakerism had done before it, met with a certain degree of success. Upon completing his eighty-second year, he says, 'Is anything too hard for God? It is now eleven years since I have felt any such thing as weariness. Many times I speak till my voice fails, and I can speak no longer. Frequently I walk till my strength fails, and I can walk no further; yet, even then, I feel no sensation of weariness, but am perfectly easy from head to foot. I dare not impute this to natural causes. It is the will of God.' A year afterwards he says, 'I am a wonder to myself! I am never tired (such is the goodness of God) either with writing, preaching, or travelling. One natural cause, undoubtedly, is, my continual exercise, and change of air. How the latter contributes to health I know not; but certainly it does.'

*Homer's Iliad.* Translated by William Munkford. In two volumes. Vol. I. Boston.

[SECOND PAPER.]

In a former article, to which the work now before us afforded rather an occasion than a subject, we devoted some little time to an examination into the cause of the invariable failure of all English poets, how distinguished, how erudite, how brilliant soever, in rendering the great epic poem of the Heroic ages, into their own language.

The failure we set down as an admitted fact; not thinking it worth the while to prove what every one is ready to admit, who is competent to speak on the subject—that Homer remains yet to be translated.

The cause of this invariable failure, we have satisfied ourselves, and we trust satisfied some among our readers likewise, is to be found in the injudicious selection of metre on the part of the two most eminent of Homer's translators, Sotheby and Pope; and in the inability of Cowper to deal powerfully with blank verse, which he chose as his vehicle; and in truth, in his general tameness and want of energy and vigor.

The conclusion at which we further arrived is this—that the measure, in which success is most likely to be attained in rendering the Iliad into English, is the old double-cadenced ballad rhythm, which Chapman has adopted; whose translation, were it not in parts very rough and inelegant, at times deformed by obsolete and even vulgar words and phrases, and often degraded by the petty conceits and *jeux de mots* which were the fashion in his day, would come very near to the thing desired, that is to say, to a veritable transfusion of the fire, sublimity, force, and simplicity of Homer, into vigorous and Saxon-English.

It now remains to us to examine the author before us, with that attention which his elaborate attempt deserves; premising that we do

not even look for more than partial and imperfect success in a metre, which we think so ill accommodated to the purpose, as blank verse.

But, before entering upon the merits and demerits of Mr. Munford's work, we shall state briefly the points which we consider the great desiderata of a poetical translation from a poem in any foreign tongue; as on its variance from, or coincidence with these, we shall find our praise or censure.

In the first place, then, we must insist upon absolute fidelity to the original; fidelity to the letter, and fidelity to the spirit likewise. A translator must on no account alter, omit, or extenuate; much less, add, adorn, or interpolate. At the same time, he must so translate, that while giving to every word its full equivalent, he may avoid the slightest shadow of foreign idiom—that, while being literal, in the strictest signification of the word, his work shall seem to be original English. The scholar must be enabled to discover in every line the force of the original; yet the unlearned reader, also, must find no evidence of any foreign origin; but must be able to read and admire, as if it were a genuine and fresh production of the indigenous muse.

It must, in a word, be strict as a translation; and beautiful withal as a poem.

Few translations, it is true, of the classic authors, meet this twofold requirement; many fail in both articles. Pope's *Iliad* is a beautiful poem; but it is not even a bad translation. Cowper's is a tolerable translation, but an insufferably dull book. Chapman in parts is exquisite, as both poet and translator. We shall see anon what rank must be assigned to Mr. Munford; and, although we propose at times to lay before our readers parallel passages to his, from his different rivals, we shall do so, not for the purpose of comparison—for of all kinds of criticism, in our opinion, comparative criticism is the meanest and most unsatisfactory—but in illustration of opinions advanced. It is on broad principles that the work must be judged, not that it is superior to this, or inferior to that.

But now to come to the point, Mr. Munford has selected, as we observed before, blank verse as the vehicle of his expression. But he has not, as he himself informs us, "imitated Milton, or any other writer; with a boldness," he says, "which some may consider presumptuous, I have made an attempt to adopt a style of my own, sedulously avoiding that inverted and perplexed arrangement, which too often prevails in the structure of this species of metre; for, in my opinion, it is not impossible to combine in blank verse ease and smoothness, with strength and variety."

Here we are of opinion that Mr. Munford has fallen into a lamentable error; and has by the very efforts which he has made to attain what he unfortunately deemed excellence, defeated his own intention.

The very inversion and perplexed arrangement, as he terms it, of the Miltonic verse are the precise circumstances which give the metre that wondrous ease and smoothness, which Milton, and he almost alone, has known so admirably to combine with strength and variety.

Liberated from the restraints of rhyme, which compel the singular choice of words and expression, blank verse, if written in a series of lines, without poetical involution, without artificial and studied pauses, and without a diction of the noblest, is certain to degenerate into mere stilted prose; and, if printed without linear arrangement, will exceedingly often be undistinguishable from prose.

Of all the masters of harmony, who ever have composed in our grand and copious, though at times harsh and intractable tongue, Milton is unquestionably the greatest. And it is to his admirable skill in versification, no less than to the magnificence of his language, the greatness of his subject, and the sublimity of his invention, that he owes his everdurable renown.

Blank verse was especially his own dominion; and no one before or since his day has produced any system comparable to his, either for force, variety, or sweetness.

The base of blank verse, as every one knows, is a decasyllabic Iambic line, the accent falling on the second, fourth, sixth, eighth, and tenth syllables. Many persons, who have composed in this metre, have been so ignorant of its real qualities and variations, as to suppose that this is the *only* form of it—and the rule; and have gone so far as to force all lines, however musically various, down to this imaginary standard, by the elision of vowels and syllables, which is entirely foreign to the spirit of the English language, altogether unallowable and absurd; and which, if permitted, would mangle and curtail the fair proportions of the rhythm; render it heavy and monotonous, and deprive it of all its rich and changeable melody.

Into this sad error Mr. Munford has fallen. The fact is, that the real rhythm of the blank verse merely insists that there shall be five accented syllables, one of which must invariably be the last—the other four accents occupying the last four syllables of the four preceding feet of the verse; each of which feet may consist of three instead of two syllables. In other words, every accented syllable may be preceded or followed, at the option of the poet, by one or two unaccented syllables; and it is by delicacy of management in this very point that all the grace and variety of the measure are gained.

To instance our meaning, here is the first line of Mr. Munford's poem, a true blank verse, of the simplest and least artificial form:

"Of Peleus' son Achilles, sing, O Muse."

This, it will be seen at once, is a pure ten-syllabled Iambic, scanned and accentuated thus—

Of Pé | leus són | Achill | es, sing, | O Múse. |

and this is the only form of line which he has admitted, with very rare exception, through his whole poem.

Here again is another line, of Milton, a perfectly correct blank verse, constructed on the soundest principles of the art, though as different from the preceding as one line can be from another.

"And many an amorous, many an humorous lay."

This line is scanned, and accentuated thus—

And má | ny an ám | orous, má | ny an húm | orous láy.

The respective and necessary position of the accents being duly preserved, although the verse, instead of ten, contains fourteen syllables; and has but one pure Iambic foot, the first.

We have seen this line printed, by some sublime blockhead of the old school, thus—

And man' an am'rous, man' an hum'rous lay,

by which magnificent proceeding, it is certainly forced down to the standard of ten syllables, though it is no longer either English or poetry.

In Massinger, lines of even greater variation from ordinary forms will be constantly found; and it must not for a moment be imagined that these variations have arisen from negligence or ignorance. They have evidently been most studiously aimed at, and

most artificially arranged; and though it were easy indeed to use them superabundantly, and so to produce roughness and inelegance, there cannot be a doubt that sparingly and judiciously interspersed they give variety, relieve the formality and stiffness of the set rhythm, and both themselves enrich the measure, and by their contrast heighten the grace and smoothness of the more regular and more harmonious Iambics.

Such lines are this—

"You are very peremptory, pray you stay; I once held you,"

which must be scanned thus—

You are vé | ry pérempt | ory pray | you stáy | I once held | you,

And again, this other, the last which we shall quote, as two examples are as good as two thousand to elucidate our meaning—

And punis | ment ó | vertake him | when he least | ex - pects it. |

Now, it is by the very artful and judicious intermixture of lines, more or less dissolved into anapaestic or dactylic rhythm, that Milton has rendered his style of blank verse so wonderfully grand, so various, and so sweet withal, and melodious in its variety.

And it is by the very care with which he has avoided all such variations from the settled Iambic scale, which he has adopted, regarding probably all such lines as we have quoted, hundreds of which are to be found in *Paradise Lost*, as instances of negligence and inaccuracy, or, at least, as sins against ease and smoothness, that Mr. Munford has robbed his poem of one of the greatest charms belonging to the measure he has chosen.

It is the very greatness of its license that renders English blank verse so beautiful; and it is to the poet that this license can be regulated only by the nice perceptions of a delicate ear, that the difficulty of managing it must be attributed; and the consequent rarity of success among those who have aspired to use it, in modern times.

We cannot, therefore, award to Mr. Munford that praise to which we imagine he would suppose him to be the most justly entitled—that, we mean, of building the lofty structure of verse in its fairest or grandest form. Had he done so, we should have had no hesitation in awarding to him the palm of excellence as a translator of Homer, beyond all other competitors; but the truth is, that although his versification is very correct, it is unfortunately liable to the charge of sameness and monotony; and his diction, which he has been studious, too studious in our opinion, to render as simple and natural as possible, eschewing all the old phraseology of the Elizabethan era, and tying himself down to the somewhat emasculated English of the present day, is in like manner less spirited and striking than it might have been, had its author wielded a more venturesome and dashing pen.

For all this, however, it must not be supposed that this work does not possess great merit—for it is in many points a very superior production, and shows itself, at every line, to be the work of a scholar and a man of taste. Its faults are a lack of variety and richness in the structure of the verse, a want of boldness in rendering the compound epithets and daringly beautiful expressions of the original, an over willingness to resort to paraphrase, and at times what almost amounts to an affectation in the employment of simple and even homely words. Its excellences are to be found in its great fidelity, in the simplicity and purity of its language, in the general absence of amplification,

tion and bombast, and in the harmonious and easy, though somewhat monotonous, flow of the measure. It is always agreeable, sometimes moving, often stately, but rarely, if ever, sublime; and in that last article it is, that he conveys least the spirit of his original.

We shall now proceed to select such passages from Mr. Munford's translation, as will the best serve to display his beauties, and to show his defects: at times collating with him passages from Chapman, Pope, Sotheby, or Cowper, in order to make more clear the grounds of the opinions which we shall enumerate.

It is not an easy thing, as will readily be conceded, to select isolated quotations from so large and connected a work as this; particularly as there are two or three distinct objects to be attained in making such selections; first, the exhibiting the greatest merits or defects of the translator, as combined with the greatest beauty of the original; secondly, the laying before our readers such extracts as may themselves be interesting and delightful to the ear; and lastly, the doing pure and unmixed justice.

In the first book, the quarrel between Agamemnon and Achilles is well told, though not with sufficient spirit to justify its selection entire.

The following bit is rendered from one of the most musical gems of the Iliad; the rising of the breeze, the bellying of the sails, the rippling of the waves around the cutwater of the "bounding bark," are painted briefly, but with the pencil of a master to the very life.

It is well given by Munford, and very literally; by Cowper it is translated with more ambition and effort, but with less effect; by Chapman admirably, in letter, spirit and sound.

"When with food and drink  
All were supplied, the striplings crowned with wine  
The foaming bowls, and handed round to each,  
In cups, a portion to libations due.  
They, all day long, with hymns the god appeased;  
The sons of Greece melodious peans sang  
In praise of great Apollo—he rejoiced  
To hear that pleasant song—and when the sun  
Descended to the sea, and darkness came,  
They near the cables of their vessel slept.  
Soon as the rosy-fingered queen appeared  
Aurora, lovely daughter of the dawn,  
Towards the camp of Greece they took their way,  
And friendly Phœbus gave propitious gales.  
They raised the mast, and stretched the snowy sheet,  
To catch the breeze which filled the swelling sail.  
Around the keel the darkened waters roar,  
As swift the vessel flies. The billows dark  
She quickly-mounting stemmed the watery way."

*Munford, Il. 1., 627.*

"Desire of meat and wine thus quenched, the youths  
Crowned cups of wine,  
Drank off, and filled again to all. That day was held  
divine,  
And spent in Peans to the Sun, who heard with pleased  
ear;  
When whose bright chariot stooped to sea, and twilight  
hid the clear,  
All soundly on their cables slept until the night was  
worn.  
And when the lady of the light, the rosy-fingered morn,  
Rose from the hills, all fresh arose, and to the camp  
retired.  
Apollo with a foreight wind their swelling bark inspired;  
The topmost hoisted, milkwhite sails on his round breast  
they put,  
The mizens strutted with the gale; the ship her course  
did cut  
So swiftly, that the parted waves against her ribs did roar;  
Which coming to the camp they drew aloft the sandy  
shore,  
Where, laid on stocks, each soldier kept his quarter as  
before."

*Chapman, Il. 1., 619.*

No one, we imagine, can hesitate a moment, in pronouncing whether of these two versions is couched in the more picturesque and vigorous English; nor will the scholar fail at once to pronounce which is the fuller of the divine breath of the Homeric lay.

The excellence of Chapman here, apart from the innate superiority of his rhythm, consists in his dwelling as briefly as he may on the

less striking portions of the narrative, where Munford drags heavily; in his catching the spirit and rapid motion of the original, where it begins to stir; and in his choosing the boldest and most fiery words.

Munford, on the contrary, even in this passage is comparatively weak, he lags in the opening, "his pleasant song," does not convey the force of the text; its acceptability to the God, not its pleasantness, being the point in question. And the structure of his latter verses from "towards the camp" is so over direct, as to become prosaic; not to omit noticing the tautology of "took their way," and "watery way;" and the very disagreeable and un-English change from the past to the present tense, in the words "roar" and "flies," by which no end is gained, even of rhyme or rhythm.

See, now, how small an alteration, which we presume Mr. Munford would call an inverted and perplexing arrangement, gives both life and vigor to the same words—

"They towards the camp of Greece returning steered,  
Propitious breezes friendly Phœbus gave;  
The mast they reared, the canvas white spread,  
To catch the wind which filled the swelling sail.  
Loud round the keel the darkened water roared,  
As swift the vessel flew. The billows dark  
Quick-mounting she pursued her watery way."

But the truth lies yet beyond, for these lines are not blank verse, but literally "unrhymed heroic couplets."

Alter the final syllables of each, so as to make them jingle, and you will find that they are neither more nor less than regular unbroken couplets. Rhyme Milton's blank verse as much as you will, and you never can make heroic couplets of it, for its structure, cadence, and genius are all totally distinct, nay opposite to that.

They tow'rs the camp of Hellas cut the seas,  
And friendly Phœbus gave a favoring breeze;  
They raised the mast, and stretched the snowy sail,  
To fill their swelling canvas with the gale.  
Around the keels the darkened waters roar  
As swiftly flies the ship towards the shore.

We have resorted to this transposition, neither in mockery, nor with any idea of creating comparison; but merely to show what effect can be produced by a simple alteration of verbal arrangement, without change of words or construction; and yet more to render it more evident to our readers what we mean by asserting that Mr. Munford's Iliad is not written in blank verse, according to the true sense of the word; any more than Pope's Iliad would be blank verse, were the last syllable of every other line altered so as to do away with the rhymed termination.

Pope's work would then be composed, as Munford's now is, in "unrhymed heroic verse," which not only is not blank verse, but is not in truth any verse at all, being equally weak, inelegant, and unmelodious. The heroic couplet, to be forcible and graceful, must have rhyme, melody, antithesis, and epigrammatic point.

Blank verse must run in series of from three to eight lines between the periods, with constantly varying breaks and pauses, with forcible and emphatic words at the terminations of the lines, and the conclusion of the sentences. And, lastly, every second or third point should fall at the end of a line; and that line should read with a grand harmonious rumble, and should have such an emphasis of meaning as to satisfy the mind, no less than the rolling cadence fills the ear, sound and sense coinciding in the close.

Now, turning to a task more agreeable than censuring or dwelling upon the faults of our author, we shall lay before our readers one of

the most beautiful, and most frequently quoted, episodes of the whole Iliad; the meeting of Hector and Andromache, and the exquisite scene with the Infant Astyanax.

Here Mr. Munford's translation is very fine and very true—better, in our estimation, as a translation, than any of the other four poets whom we have named. Sotheby's is superior to Pope's in fidelity to the original, and for once we think in grace and harmony; Cowper is exceeding flat, and Chapman, whose forte lies decidedly in the bold, the majestic, and the terrible, is hard and inelegant.

We surely believe that something yet better than this, more terse, less paraphrastic, more spirited and more heroical, as more Homerical, will yet be achieved; in the meantime this is poetry.

To her the mighty Hector made reply:  
All thou hast said employs my thoughtful mind.  
But from the Trojans much I dread reproach,  
And Trojan dames whose garments sweep the ground,  
If, like a coward, I should shun the war;  
Nor does my soul to such disgrace incline,  
Since to be always bravest I have learned,  
And with the first of Troy to lead the fight;  
Asserting so my father's lofty claim  
To glory, and my own renown in arms.  
For well I know, in heart and mind convinced,  
A day will come when sacred Troy must fall,  
And Priam, and the people of renowned  
Spear-practised Priam! Yet for this, to me  
Not such concern arises; not the woes  
Of all the Trojans, not my mother's griefs,  
Nor royal Priam's nor my brethren's deaths,  
Many and brave, who slain by cruel foes  
Will be laid low in dust, so wring my heart  
At thy distress, when some one of the Greeks  
In brazen armor clad, shall drive thee hence,  
Thy days of freedom gone, a weeping slave!  
Perhaps at Argos thou may'st ply the loom,  
For some proud mistress; or may'st water bring,  
From Mepha's or Hyperia's fountain, and  
Much reluctant, stooping to the weight  
Of sad necessity: and some one, then,  
Seeing thee weep, will say 'Behold the wife  
Of Hector, who was first-in martial might  
Of all the warlike Trojans, when they fought  
Around the walls of Ilion.' So will speak  
Some heedless passer by, and grief renewed  
Excite in thee, for such a husband lost,  
Whose arm might slavery's evil day avert.  
But me may then a heap of earth conceal  
Within the silent tomb, before I hear  
Thy shrieks of terror and captivity!

This said, illustrious Hector stretched his arms  
To take his child; but to the nurse's breast  
The babe clung crying, hiding in her robe  
His little face, affrighted to behold  
His father's awful aspect; fearing too  
The brazen helm, and crest with horse-hair crowned,  
Which, nodding dreadful from its lofty cone  
Alarmed him. Sweetly then the father smiled,  
And sweetly smiled the mother! Soon the chief  
Removed the threatening helmet from his head,  
And placed it on the ground, all beaming bright,  
Then having fondly kissed his son beloved  
And tossed him playfully, he thus to Jove  
And all the immortals prayed, O grant me, Jove,  
And other powers divine, that this, my son,  
May be, as I am, of the Trojan race  
In glory chief. So! let him be renowned  
For warlike prowess and commanding sway  
With power and wisdom joined, of Ilion king!  
And may the people say, This chief excels  
His father much, when from the field of fame  
Triumphant he returns, bearing aloft  
The bloody spoils, some hostile hero slain,  
And his fond mother's heart expands with joy!  
He said, and placed his child within the arms  
Of his beloved spouse. She him received.  
And softly on her fragrant bo-om laid,  
Smiling with tearful eyes. To pity moved,  
Her Husband saw: with kind consoling hand  
He wiped the tears away, and thus he spake.  
My dearest love! grieve not thy mind for me  
Excessively. No man can send me hence,  
And surely none of all the human race,  
Base or e'en brave, has ever shunned his fate,  
His fate foredoomed, since first he saw the light.  
But now, returning home, thy works attend,  
The loom and distaff, and direct thy maids,  
In household duties, while the war shall be  
Of men the care; of all indeed, but most  
The care of me, of all in Ilion born.

*The Tree of the Knowledge of Good and Evil.* By S. H. M'Ilvaine. New York: M. W. Dodd. 1847.

A RELIGIOUS treatise on that part of the Scriptures called the Fall—containing the author's exposition of the various traditional circumstances attending that event.

*Life and Correspondence of Joseph Reed, Military Secretary of Washington, at Cambridge; Adjutant-General of the Continental Army; Member of the Congress of the United States, and President of the Executive Council of the State of Pennsylvania. By his Grandson, William B. Reed. 2 vols. 8vo. pp. 537, 507. Philadelphia: Lindsay & Blakiston. New York: Bartlett & Welford. 1847.*

If America is ever to attain, in dignity and weight of moral character, that superiority which it exhibits in industry and commerce, it must be by imbibing the principles, and emulating the conduct of those eminent persons who, in the era of the revolution, showed to what heights of pure greatness republican force may rise, when it is elevated by integrity of purpose, and is guided by wisdom. We are never brought into the society of that honorable band, without feeling that we are visiting "a college in a purer air." They were statesmen who could "act and comprehend." They knew how to unite the energy of natural passion with the delicacy and rectitude of refined principle. They pursued a greatness of design that "made ambition virtue." With some exceptions they were gentlemen, or men of family: it is a striking fact, observed by Mr. Reed in this volume, that "the leaders of the revolution were, as a general rule, men of high classical education." The growing interest in the characters and career of these eminent men, which shows itself in the formation of Historical Societies, and in the appearance, from time to time, of the memoirs and letters of those who have been especially distinguished, is one of the most encouraging symptoms of our times. Mr. Reed's work is one of the most carefully, and is perhaps the most judiciously, edited of the publications that have yet appeared. It is a just remark, that contemporary letters form the most authentic materials of history and biography; but it is a mistake to suppose that they impose less labor upon the editor than the compilation of an original work. They must be explained, illustrated, supplied, with a diligence of attention that puts in requisition the best faculties of the student, and the literary artist. Mr. Reed offers his book to us as the result of twenty years' investigation. It is worthy to be the result of so prolonged a labor. It displays a fulness of information upon the men and subjects discussed, derived from English and American sources; a range of intelligent inquiry and collateral illustration, which we have not elsewhere met with. It is the mature production of a highly educated mind, at work upon a subject which stimulated all its curiosity, and tasked its utmost abilities. We desire Mr. Reed to understand that we appreciate the superior and uncommon merit of his book. We not merely give him our approval, as a critic reviewing the work of an author, but we think his diligence and skill, in such an employment, deserving of a public acknowledgment as a benefit conferred upon the community. To us, the theme of the revolution is of unexhausted interest: it has been touched by many able hands, under many advantages of position and talent; but we have not followed the story with more animated attention, and more gratified interest than in Mr. Reed's volumes.

The biographer, in this instance, has been favored both in his motives, and in his subject. The striking and able correspondence with Lord Dartmouth; the familiar communications from General Washington, now for the first time, as we understand it, published entire; the characteristic letters from Charles Lee,

Robert Morris, and others; the copious military reports from Mr. Reed to President Wharton, at an interesting crisis, give the book an historic interest of the highest and most permanent kind. Indeed, we do not know of any publication, of this extent, which forms so valuable a contribution to our knowledge of the situation and operations of the army in 1776 and 1777, and the views, opinions, and plans of those who controlled the military counsels of that time. To us, it has explained many obscure and doubtful passages in the conduct of the war, and has disclosed many new circumstances, of the existence of which we suppose there is no other evidence in print. General Reed died at the early age of 43: yet, within that period, he had filled a wide circle of honor and usefulness, in council and in the field, upon the continental and state establishments. He had been the intimate friend and adviser of the Commander-in-chief, esteemed and loved by one who never gave his confidence without reason, and rarely gave his familiarity to any one; he had been Adjutant-General of the Continental Army, and a member of the Continental Congress; he had received the appointment of General of Cavalry, and of Chief Justice of Pennsylvania; and had filled the office of President of that State, at a time when civil faction and personal animosities raged with embittered fury. His heroic reply to the attempt of the British commissioner to bribe him, in 1776, the popular account of which, we are glad to find from documents here published, is substantiated by copious and irrefragable evidence, forms one of the romantic incidents in our revolutionary history. His literary accomplishment was of a superior grade, and he is one of the few of his contemporaries whose letters may be read with pleasure, for the mere elegance of the style. His mind was subtle and reflective; but his temper open, ardent, and active, in friendship and in enmity. Those who shared his intimacy, write to him with the freest cordiality. On the other hand, we know that he had many virulent opponents. We cannot pay his biographer the full compliment of saying that his composition has the elegance and grace of his ancestor's; yet it is simple, strong, and clear. The dedication and preface strike us as particularly good: their tone is manly, ingenuous, and engaging. Throughout the whole work the subject, delicate as the task was, is dealt with in perfect good taste, without affectation or constraint. In some instances, in the description of military occurrences, the author displays very superior powers of conception and narrative.

Joseph Reed, the son of respectable parents, was born in Trenton, New Jersey, on the 27th of August, 1741. He received his education first at the Philadelphia Academy, and then at Princeton College, where he was graduated at the age of sixteen. He studied law under Richard Stockton, and was admitted to practice in 1763. In the summer of the same year he sailed for England, and was entered a student in the Middle Temple, where he remained until 1765. Here he became attached to a daughter of Mr. Dennis De Berdt, an eminent merchant, and agent for the province of Massachusetts Bay; and on a second visit to England, in 1770, after the death of her father, was married to her. On his return he settled himself at Philadelphia, and pursued the practice of the law with distinguished success. The elder De Berdt, and after his death, his son, were on terms of intimacy with Lord Dartmouth, who, in 1772, became Secretary of State for the Colonies. Through the younger De Berdt,

who continued at all times to be anxious for the restoration of harmony, Mr. Reed received an intimation that a correspondence, giving impartial information of occurrences, and of the state of feeling in the colonies, from a candid and prudent observer, would be highly acceptable to the colonial secretary; and accordingly Mr. Reed, between December, 1773, and February, 1775, addressed to Lord Dartmouth a series of letters which, for patriotic resolution, discernment, and ability of argument, are eminently honorable to the youthful author. They are curious and valuable, as showing that the ministry received accurate representations of the temper of the colonies, from a reliable source, at a time when, as the biographer shows us by extracts from the letters of Gage, Tryon, and others, very erroneous impressions were communicated by the government agents. The state of political opinion in Pennsylvania, both at the beginning of the revolution, and for many years afterwards, is, at least to strangers like ourselves, a very mysterious and intricate affair. We have never been able, for example, to comprehend the position of John Dickinson. The author has thrown more light upon the matter than we have found from any other quarter; but the topic is extensive enough, and we should suppose interesting enough, to form the subject of a separate volume. Mr. Reed's views, both as to the rapidity of movement, and as to the ultimate object to be then proposed, appear to have been, from 1772 to 1776, essentially the same with those of Robert Morris and Charles Thompson; and taking into view the peculiar circumstances of Pennsylvania, and having regard to what actually took place in the following years, we are inclined to think that if the views of this party had prevailed, it had saved a protracted contest, and a world of suffering, and yet have secured our independence. When, however, the battle of Lexington had been fought, and the war was really begun, Mr. Reed joined heart and hand in the popular movement, and from that time his passions, his interests, and his thoughts were thoroughly, and with all the ardor of his nature, devoted to the vindication, by arms, of the position assumed by the country. "We have proceeded such lengths," he writes to his wife, in June, 1776, "that unless we go further we shall be branded, most justly, as the basest and meanest of mankind. Instead of contesting about or settling forms of government, we must now oppose the common enemy with spirit and resolution, or all is lost." "When a subject draws his sword against his prince," he writes to another, "he must cut his way through, if he means afterwards to sit down in safety. I have taken too active a part in what may be called the civil part of opposition, to renounce without disgrace the public cause, when it seems to lead to danger, and have a most sovereign contempt for the man who can plan measures he has not the spirit to execute."

On the 15th of June, Washington was appointed commander-in-chief of the army, then before Boston, and in a few days left Philadelphia, on his way to camp, accompanied by a number of the most distinguished citizens, and among them Lieutenant-Colonel Reed, of the Pennsylvania militia. By a general order of July 4, 1775, he was appointed secretary to the commander-in-chief, and gave, in that position, the most entire satisfaction. He left Cambridge temporarily in October of that year; and the frequent letters of the chief, addressed to him at this time, breathe a warmth of regard for his person, or express a sense of his services, which may justify his descendants in

cherishing those communications as titles of peculiar honor. "The hint contained in the last of your letters respecting your continuance in my family, in other words, your wish that I could dispense with it, gives me pain," Washington writes November 20, 1775: "You already, my dear Sir, know my sentiments on this matter: you cannot but be sensible of your importance to me: at the same time I shall again repeat what I have observed to you before, that I can never think of promoting my convenience at the expense of your interest and inclination. . . . Mr. Harrison, though sensible, clever, and perfectly confidential, has never yet moved upon so large a scale as to comprehend, at one view, the diversity of matter which comes before me, so as to afford that ready assistance which every man in my situation must stand more or less in need of. . . . My mind is now fully disclosed to you, with the assurance sincerely and affectionately accompanying it, that whilst you are disposed to continue with me, I shall think myself too fortunate and happy to wish for a change." Again, on the 23d of January, of the following year, he says: "Real necessity compels me to ask you whether I may entertain any hopes of your returning to my family? . . . My business increases very fast, and my distresses for want of you, along with it. Mr. Harrison is the only gentleman of my family that can afford me the least assistance in writing. . . . If he should go, I should really be distressed beyond measure, as I know no persons able to supply your places (in this part of the world), with whom I would choose to live in unbounded confidence." This correspondence with Col. Reed is certainly the most curious that has yet appeared of General Washington. He wrote to his first secretary with an openness, a carelessness, a familiarity, and a jocularity of tone which he seems never to have used to any other person, and which places his character almost in a new light.

We must defer, until another week, the conclusion of our remarks upon this important and interesting history.

*The Natural History of the Gent.* By Albert Smith. 18mo. D. Appleton & Co.

*The Character of the Gentleman.* By Dr. Lieber. Second and enlarged edition. Allen, McCoster & Co., Charleston.

HAVING in a previous article (see Literary World, No. 16) devoted a page to the second of these books, we merely note the appearance of a new edition here, and pass on to the consideration of the first work mentioned in the title of this paper.

A few years ago considerable interest was excited among the naturalists of the northern part of Europe, by the appearance of a new fish of the herring species, which then for the first time presented itself in the waters of those regions. A like stir was made among the ichthyologists of this meridian, when the fish, now known as the La Fayette fish, first appeared in our markets. But the animal now designated as the Gent, somehow or other has gradually emerged from its unknown spawning place, in schools, upon the tide of civilization, and yet, till now, no naturalist has ventured to describe its peculiarities, or even called public attention to the new development of humanity it embodies. The Gent, as Mr. Smith justly observes—

"The Gent is of comparatively late creation. He has sprung from the original rude untutored man by combinations of chance and cultivation, in the same manner as the later varieties of fancy pippins have been produced by the devices

of artful market-gardeners, from the original stock wild crab of the hedge. The fashion which Gents have of occasionally addressing one another as 'my pippin,' favors this analogy: and when they use this figure of speech, they pronounce it as follows,—placing great stress on the first letter, and then waiting awhile for the rest,—Ulio, my P—ippin!"

After much diligent investigation, we find no mention made of the Gent in the writings of authors who flourished antecedent to the last ten years.

This is unquestionably true, although some inquirers who yet hesitate to commit themselves to the assertion upon paper, insist that Gent is only a new form of the old and well-known genus "Loafer." There is, however, not the slightest ground for this theory. The Loafer, as the learned reader is doubtless well aware, first appears in the literature of our times in Scott's Legend of Montrose, where Dugald Dalgetty stirs the ire of Ranald of the Mist, by calling him a *Land-lougher*. A term, unquestionably learned by that worthy soldado in the armies of the great Gustavus Adolphus of Sweden; who little dreamed when he planted his Swedish colony upon the Delaware, that Peter Stuyvesant, by subduing it, would introduce the phrase into our Manhattan dialect, along with the Swedish families which he brought captive to this island, and settled under the guns of the fort. Paulding knew its Swedish origin, however, when he used the word in his Swedo-American novel of *Koningsmarke* or the Long Finn, as synonymous with the Yankee term Squatter.

The fact that Gents have often been seen communicating with each other, by that mysterious motion called the loafer-sign, we deem really of no weight in the argument. For the loafer-sign, the imaginary coffee-mill, made with the fingers and the nose, is of still earlier date, and seems to be of both classic and romantic origin. Rabelais describes it exactly; and we have seen it ourselves as performed by a ragged urchin in one of the curious engravings of a rare quarto, entitled, "Evangelicae Historiae Imagines, auctore Hieronimo Natati, Societatis Iesu Theologo, Antwerpiae, 1593."

The loafer, therefore, and the loafer-sign, thus disengaged from our main inquiry, are clearly taken out of the range of all mysterious surmise, and consigned to the department of mere matter of fact. Not so, however, with "the Gent." The word itself, unlike the terms to "cotton to," and "give that fellow a lammin," both of which gent-ish expressions abound in the rare pages of Beaumont and Fletcher, and may still be found in old Bailey's dictionary—is to be met in no writer of the last century; nay, there is no lexicon nor vocabulary in which the word "gent" is given as belonging to any known tongue, nor are any traces of the character to which it applies, discernible prior to the era of the invention, or the practical use rather of the locomotive. We had "maccaroni," "mohawks" and "pretty fellows" in Addison's time; and "bucks," "dandies," and "sweats," through Johnson's, Sheridan's, and Lytton Bulwer's eras, have brought down the succession of the dynasties of "men upon town" to our day. But the gent, a peculiar race wholly different from all these, sprang spontaneously into existence as a distinct ethnological class of itself, and appeared so simultaneously, both in Europe and America, that it is in vain to attempt to identify him with any of these well known races, and insist that he is but the inheritor of their peculiarities. Of these peculiarities we are compelled to say

that the author of the present work has omitted to state more than one, which is eminently characteristic at least of the American variety of the animal known as a "gent." Of these, we need only to mention that our author, while commenting minutely upon the peculiar manner in which the gent deals with a cigar, has not even alluded to its well-known habit of smoking in the interior of omnibuses; and we are sure we shall be borne out in the exception we take to his book, by every nice observer. For there is no better ascertained fact than this in the natural history of the gent, than that the American variety has a pertinacious and incurable tendency to this curious and noteworthy practice.

Nor has this English writer enlarged as he might have done in his philological investigation into the gent-ish dialect. His cane and clothing annotations are, indeed, given with great fidelity, but when he comes to touch upon the intellectual developments of the race, we find nowhere any mention of that phonographic dialect, by which one gent conveys the most minute knowledge of his recent movements to another gent, in a manner that often excites the stupid admiration of a bystander.

How often, for instance, will two gents meeting in front of the Astor, without the slightest salutation or preliminary identification of each other, thus bespeak themselves:

Gent No. 1. "You were n't *there* last night?"

Gent No. 2. "No, but I was *tharr*."

G. No. 1. "You don't say so—at it yet, eh?"

G. No. 2. "Ain't I? ain't at anything else?"

G. No. 1. "Think it'll go?"

G. No. 2. "It's well up I tell you."

G. No. 1. "The real thing, eh?"

G. No. 2. "The real thing right down, and no mistake."

G. No. 1. "Bob will mizzle, then."

G. No. 2. "He better had."

The beautiful sentiment of constancy here breathed by gent No. 2 in proclaiming so emphatically that he was not "there," at the common gathering of other gents, but "tharr," where his charmer was; and that, still steadfast in his wooing, it was all in all to him; that he was "not at anything else;" the succeeding thought so poetically yet succinctly expressed, that his hopes were "up;" the generously avowed belief that his encouragement by the fair one was no delusion, but "the real thing," are only exceeded in touching effect by the considerate remark of gent No. 1, concerning the fortunes of the rival "Bob," and the half-pathetic, half-stern declaration of gent No. 2 in turn, as to the future course of Bob:

"Bob will mizzle, then?"

"He better had!"

Could uttered short hanl, or practical phonography, go further?

But again: Profound as is the obligation of science to Mr. Albert Smith for this rudimentary work upon the gent, its ingenious author ought most assuredly, ere closing his labors, to have directed the attention of the student to the different genera of the species, to which he has called public attention. To the superficial eye one gent is exactly like another gent, differing from him only in size; there can be no manner of doubt, however, that, as the different genera of the species, "gentlemen" differ from each other, even as a Shrewsbury oyster does from a Saddlerock, so certain

varieties in the species "gent" differ as essentially one from the other, as do a Cow-bay and a Rockaway clam. It matters not that while all polite people are aware of the elegant dissimilarity of flavor in the oyster, few can tell one clam from another; their inherent and essential difference still exists, and it is the part of the acute observer of nature to classify clams and gents accordingly. The best definition of a gent that we have seen is that in a MS. Lexcon.

"GENT, s., an abridgment of a gentleman that comes short of him in everything."

Now, close as is this definition, does it not still leave us the task of defining the difference between a literary gent, a scientific gent, a political gent, a humanitarian gent, &c.? And as no one would wish to confound these with the liberal man of letters, the ardent politician, or the true philanthropist, so the discriminating and candid mind would sedulously avoid blending them confusedly with each other, when engaged in the study of human entomology. There are, however, it must be confessed, remarkable points of similarity between all these diversities of the gent; and when we meet the different pursuits of all of them united in one person, as they are in T. Titmouse Duggins (brother of the celebrated Joe Duggins), it puzzles us not a little to take the faggot of gentish characteristics to pieces, and give to each peculiarity its appropriate share of the birch.

As a politician, Titmouse Duggins, unlike his brother Joe, has never advocated a principle good or bad; his opinions regarding Mr. Polk are as unknown as were his sentiments a few years since about John Tyler; it is questionable whether he even understands the meaning of the terms Free Trade and Tariff; but he can tell you within three votes how far the Mexican war will influence the election of constable in his ward, and the exact extent of pipe-laying it will require to carry the next Presidential Election for either party in the town of Slumpyville, where resides his particular chum, another gent with whom he corresponds. This gent, who is the editor of the Slumpyville Roarer of Freedom, frequently cites Titmouse Duggins in his paper as one of the literary and humanitarian lights of the age, when calling fresh attention to his drama of "The Tetotaller" as performed with unbounded applause three nights in succession at the Slumpyville Museum. T. Duggins, like J. Duggins, has always been very anxious to build up a party of which he should be the head. His "inquiry into the nature and qualities of the predominating component parts of the mud of New York, and its incidental connexion with birthright on the soil, foreign pauperism, the decline of the drama, the riots in the sixth ward, and the missionary cause in Japan," was thought upon its first publication likely to lift him into consideration at least among his brother gents. The work, however, was crushed by the envy of his compatriot contemporaries, and T. Duggins reaped no other honor or profit from it than being elected an honorary member of "the New Little Paddington British and Foreign Association of Humanitarian Gents and Scientific Friends of Man and his endeavors throughout the Universe." At the present moment, T. Duggins, who has imbibed a strong musical turn, is said to be engaged in taking the census of the opera company, as the vertebrae of an important work which he proposes dedicating to Mr. Greeley, upon "the progress mission of music, as illustrated by the competition of De Meyer

and Sivori, influencing the manor troubles in New York, Mr. Seward's proposed elevation to the Presidency, and the proceedings of the anniversary week as celebrated at the Tabernacle, with a new theory in regard to the singing of Jenny Lind."

Should Mr. Albert Smith chance to see what we have here written, we trust that our hasty sketch of "a progress gent" will induce him to fill up the portrait in his next edition; and pray let him not enlarge upon his frightful recommendation that England should "send all her present stock of gents to America," for while we have among us the domestic article of all kinds in the greatest profusion, every package of humanity we receive from England is made up of three-fourths of this material. Indeed, had his book been a copyright work, the chancellor would ere this have been applied to for an injunction; so libellous does it seem upon half the *batteurs de paix* of Broadway. The following extracts will, we are convinced, bear us out in this last remark with the candid reader.

"Our attention," says Mr. Smith, "was first called to the Gent, in the following manner:—

"We were in the habit of occasionally coming into contact with certain individuals, who, when they spoke of their acquaintance, were accustomed to say, 'I know a Gent,' or, 'A Gent told me.' Never by any good luck did we hear them speak of Gentlemen. But it occurred that we chanced, on future occasions, to see one or two of the Gents above alluded to, and then we understood what they were."

#### OF THE CHIEF OUTWARD CHARACTERISTICS OF THE GENT.

"One has only to look into the advertisements of cheap tailors, and the windows of ticketed shops, to form a very good notion of the other principal marks by which the Gent may be distinguished.

"It should be borne in mind, that the main object of the Gent is to assume a position which he conceives to be superior to his own.

"Now this, he fancies, is in a great measure accomplished by out-of-the-way clothes—a mark of superiority which has the advantage of requiring but a small outlay of intellect; and cunning manufacturers invent things on purpose to suit this taste, as the men of Manchester export gay-colored, large-figured patterns for the negroes.

"For him the cheap Tailor announces the 'Gent's Vest'—which is the Hebrew for 'Snob's Waiscoat'—as patronized by the nobility. To catch his eye alone, are the representations of men of *ton* put at the side of the advertisements; and, for his inspection, do the dummies stand at the doors of the shops, invested in the splendor of an entire suit, with an impossible waist, 'made to measure for the same terms.'

"And we may observe that the Gents usually speak of their get-up as *the ticket*—the term possibly being used in allusion to the badge which distinguished their various articles of dress when exposed for sale. And, in writing these, the leaning of the Gents towards distinguished associations is very evident. A great coat must be a 'Chesterfield,' a 'Taglioni,' or a 'Codrington,' a little rag of colored silk for the neck is called a 'Byron Tie,' and so on. If the things are not dignified by these terms, the Gent does not think much of them.

To his taste does the ready-made Shoemaker appeal in the short fancy *Alberts*, ticketed 'The Fashion.' If you are accustomed to derive a little gratuitous amusement from shop windows, as you go along the street, you will see in them the funniest things, meant for the Gents, that it is possible to conceive. The most favorite style of *chaussure* is a species of cloth-boot, with a shiny-leather toe, and a close row of little mother-of-pearl shirt buttons down the front; not for any purpose, for they are simply sewn on, the real method of fastening on the brode-

quin being by the humble lace and tag of domestic life, at the side.

"But it is with the Haberdashers that the toilet of the Gents comes out strongest.

"You will see 'Gents' Dress Kid' ticketed in the window. Be sure that these are large-sized, awkwardly cut, yellow kid gloves, at one-and-sixpence. The tint is evidently a weakness with the Gents, who think them dashing, and say they come from *Hoobegongs*. But the merchants, lacking discrimination, believe that the predisposition is general. We will wager a dozen pairs of them that you never went into one of these establishments, and simply and decidedly demanded a pair of white kid gloves, but you were immediately asked 'if you would not prefer straw-colored?'

"And then the stocks—what marvellous cravats they form! Blue always the favorite color—blue, with gold sprigs! blue, with a crimson floss-silk flower! blue Joinvilles, with rainbow ends! And, if they are black and long, they are fashioned into quaint conceits: Frills of black satin down the front, or bands of the same fabric looking like an imitation of crimped skate; or studs of jet made like buttons, as if the Gent wore a cheap, black satin shirt, and that was where it fastened. And the white stocks are more fanciful still. They are not very popular in their simple form; for the Gents feel that they cannot help looking like waiters in them; and so a little illegitimate finery is necessary. Hence they have lace ends, like the stamped papers from the tops of *bon-bon* and French plum boxes. And the effect in society is very fine.

The Jewellers consult the Gents, and for them manufacture various dashing articles in electro-gold. Some of the ornaments for the cravat are like white currants, with gilt eels twisting round them; and others like blanket-pins with water on the brain. We have also seen some sporting Gents—of whom we shall hereafter speak—with mosaic gold heads of horses and foxes stuck in their stocks. And they love rings in profusion, which we have seen them at times wear outside their gloves. But this, perhaps, was an advantage, as Gents are accustomed, in general, to wear their hands large and red, with flattened ends to the fingers.

It is for the Gents to buy, that the print-sellers put forward those dreary pictures of the *Pets of the Ballet*; consisting chiefly of chubby young persons, in short petticoats and ungraceful attitudes, like nothing ever seen on the stage anywhere; and colored lithographs of housemaids cleaning steps; and chambermaids with fat candlesticks in their hands; and women with large, black dots of eyes and heavy ringlets, trying on shoes. One was very popular a little time ago. It represented a young lady something between a hairdresser's dummy and a barmaid, with a man's coat and hat on over her own dress. She was looking through an eye-glass at the top of a whip, and underneath was written '*damne!*'—why, or wherefore, or in what relation to the singular mode of toilet she has adopted, or what the word itself meant in the abstract, we never could make out. But the Gents seemed to know all about it, and bought the picture furiously.

"By the tokens above-mentioned—including always the staring shawl and the *al fresco* cigar—you may know the Gent when you see him, even if you met him on the top of Mont Blanc—a place, however, where you are not very likely to encounter him. He prefers Windmill Hill.

#### OF THE GENT AT THE THEATRE.

"When the Promenade Concerts usurped the place of the regular Drama at our theatres, and Koenig and Musard occupied the places of Kean and Macready—when Juliet was neglected for Jullien, Prospero for Prosperé, and Viola for the violins, the Gent was exceedingly gratified thereby. The Promenade became his Paradise; and he used to walk round and round, keeping his face towards the audience (admiring the young

ladies in the dress tier), with the pertinacity of the grand banners in stage processions; which, painted only on one side, appear to be endowed with some heliotropic principle, that causes their emblazoned surfaces to revolve always on the same plane with the footlights.

"But the theatre proper is a favorite resort of the Gent, and half-price to the boxes his usual plan of patronizing it; more especially when there is a ballet. If you are seated opposite, you will see him come in about nine o'clock, and, leaving the panel door open, he stands on the seat, with his hands in his pockets, his stick under his arm, and thus makes his observations. Presently getting disgusted at the want of respect shown to him by an old gentleman in front, who is watching the performance most intently, with his head reclining on his arms, which are again supported by the rail, and who requests that he will have the goodness to shut the door, the Gent walks grandly away, and goes round to the other side, evidently conceiving that his dignity has been hurt. Here the same process of observation is repeated; and, if the Gent sees a pretty girl in a private box, he stares unflinchingly at her, until he thinks he has made an impression. And this is a strange lunatic notion with Gents of every degree: they believe they have powers to fascinate every female upon whom they cast their eyes, never thinking of the utter contempt always excited by such obtrusiveness on the part of an entire stranger."

#### THE SPIRIT OF THE FOREIGN REVIEWS.\*

PASSING over the vexed question of international copyright, the American public are greatly indebted to the enterprise which furnishes them so promptly and accurately the reprints of the English Reviews, and at such a reduction from the original cost; for *dollars* do have their weight, even in the balance against literature and ideas, and we see no other way than to admit the charge brought against us as a nation, that we can never say a dozen words without bringing in that of *dollar*, until there shall be a method invented of living without that root of all evil. In the meantime, we may be allowed to say, that the Westminster, Edinburgh, North British, and London Quartiers, and Blackwood's Monthly Magazine, containing the cream, the aroma of all the European literature of the day, insular and continental, with the views and opinions of some of the ablest minds of the age on the various works that come under discussion, as well as on collateral and incidental subjects, are all furnished to the American reader for the sum of ten dollars per annum. In saying this, we do not presume to be giving any information that has not always been found on the covers of the Reviews themselves, but we allude to it only by way of comment and emphasis, and to add our figurative exclamation point or note of admiration to the fact;—dollars, as we have said before, being a consideration with us as a people. Every one must admit the utter impossibility of keeping up with the literature of the day, that is, for any one not a scholar by profession, or without profession or occupation, which is rare; nor is this desirable under any circumstances, if by it is understood reading only the principal books of that deluge that the press is constantly pouring forth. And yet, there is scarcely one of them, that does not contain some thought, or fact, or suggestion, that is worth knowing. If it be said of such knowledge *cui bono? what is the use?* We reply, life is not measured by years, but by thoughts, emotions, and sensations, and the more we multiply them the more intense is the life we experience, and in proportion as they belong to our higher life, the more elevated we become.

Next to actual and personal intercourse with superior minds, is the pleasure of communion with them through books; but in the review of a book by an able hand, this pleasure is doubly enhanced, since we can at the same moment

compare the opinions of two minds on the same subject, and observe their points of harmony and of difference. The reviewer who performs his office well, is the refiner, who from the earth and ore disengages for us the unalloyed gold—the diver, who from a sea of words brings us the pearls of beauty and of truth. If it be objected, that the reading of reviews has a tendency to make superficial readers, there is much in literature that only needs to be known superficially.

Most persons of any intellectual life have naturally predilections for certain departments of literature or art, but it does not follow that they must confine themselves to these exclusively. On the contrary it is impossible to appreciate any one aspect of truth without being familiar with many, and devotion to one object to the exclusion of all others, tends directly to bigotry, if it be not bigotry itself. Genius has been defined to be, "great powers of mind accidentally turned to one direction," and the highest genius is the most universal. Of the truth of this position, Shakspeare and Goethe are illustrious examples. They did not see life through the narrow loophole of their own individuality; or rather their many-sided individuality embraced in its comprehensive vision all aspects of truth and of life. Whatever then may be our tendencies, there is one common to the human mind, and that is towards fanaticism, and the only counteraction to this, the only method of preserving the balance of mental power, is by seeing all sides and by general intercourse both with books and with men; and in either case this need not necessarily be other than superficial, in order to act as a centripetal force and to keep us in the orbit where we would revolve.

After a word on the origin of the English Reviews, and the principles they advocate, we propose in this sketch to glance through two or three numbers, and give a brief analysis of their contents by way of illustrating our position—namely, that they are invaluable and indispensable exponents of the literature of the day, both to the scholar and to the general or superficial reader—to all in short, who, not buried in the subterranean regions of the senses, breathe the upper air of intellectual life, and who live in the world where great principles are constantly being developed, where thought is expanding and wit coruscating.

The Edinburgh Review was called into life in the convulsion that agitated England, during its last war with France and with this country; armed and full-grown, it headed the opposition to the powerful Tory ministry of that period, which the force of its eloquence shook to the very centre. The impulse with which it was started did not languish in the hands of Jeffreys, Napier, Mackintosh, Brougham, and Macaulay.

The leaders of the Tory party, finding in this Review too formidable an adversary for ordinary resistance to overcome, established in opposition the Quarterly Review; thus these two periodicals became and continue to be, the organs of utterance for the two great parties that divide England, and for the influence and talent that distinguish their respective adherents. Among the regular contributors to the London Quarterly, have been Southey, Scott, Wordsworth, Lord Mahon, Dr. Milman, Mrs. Somerville, and Lockhart its present editor.

But in time even the Edinburgh Review ceased to keep pace with the progressive spirit of the age; the ultra-liberals of the House of Commons required more freedom of speech, and a wider sphere than its pages afforded. They accordingly established the Westminster Review, which has been devoted to the interests of the masses, the unflinching opponent of Tory influence, of hereditary and exclusive privileges, and of the alliance of Church and State. Its recent incorporation with the Foreign Quarterly Review, has greatly increased its value by combining the excellences of the two in one, and opening what is to many, the sealed book of foreign untranslated literature.

The North British Review, established within

two or three years past, owes its existence to the great ecclesiastical movement in Scotland, or the Anti-National-Church agitation. It reckons among its contributors, Sir David Brewster, Dr. Chalmers, and a list of names, in themselves a guarantee for its strength, ability, and excellence. Though the discussion of religious subjects forms prominent feature of the review, political questions and general literature occupy no inconsiderable space.

Of Blackwood's Magazine it is useless to speak, since every one is familiar with its sparkling pages, and as for Christopher North, genial Christopher North, let him do what he will, utter his rankest toryism, sin against the "Model Republic," blaspheme our most worshipped idols in literature, he is still read, forgiven, and loved. No magazine has ever compared with Blackwood in point of popularity or extent of circulation, and in this country, nothing but its absolute ability, and the brilliancy of its pages, could make its unpalatable conservatism in the least durable.

The Edinburgh Review for the present quarter, in a review of a work entitled *De la Pologne et des Cabinets du Nord*, goes into an able exposition of the principles which actuated the Congress of Vienna, the stipulations it imposed, by the observance of which the peace of Europe has been maintained, and the effect of its recent violation in the suppression of Cracow. During the thirty-two years that have elapsed since that last general Congress of the European powers,—a generation of princes,—every crowned head then in Europe, and, with the exception of Nesselrode, Wellington, and Metternich, all the plenipotentiaries of the Great Powers that contributed to the settlement of that treaty, have disappeared from the scene. Although the state of Europe has been partially modified by the five great events of this interval, the Emancipation of Greece, the French Revolution of 1830, the disjunction of Belgium and Holland, the Polish War of 1831, and the Civil War in Spain, the Congress of Vienna has been, and continues still to be, the safeguard of the general peace, and its acts are still held to constitute the written international law of Europe, unless the recent violation of this law by the government of Austria, which has excited the apprehension and indignation of statesmen and of nations, may have so loosened the whole fabric that the remnant of the treaty has lost its authority. This violation has given a shock to the faith of nations and the law of treaties that has been felt throughout Europe. The fact, that the partition of Poland in the last century produced less commotion than the annihilation of the rights of Cracow in our day, indicates, in the mind of the reviewer, a most auspicious change, a great advance in the steep path of political morality, and a more enlightened acquaintance with individual rights and common interests.

In the next article that follows, the writer contrasts two works which have lately appeared on the lives of the Saints. One in Protestant England, republishing these lives, and recommending them to the credulity of the world with a bigotry worthy of the dark ages, and the other in Catholic France, investigating these legends and miracles in a purely philosophical spirit. The writer of the article, in his rather irreverent handling of the saints, arranges them in several classes; as those whose existence was an invention, or founded on some popular fable, or allegory, or those whose lives were legends gathered in the course of years round some personage known only by name, and committed to writing long after, and of the few whose lives were authentic, of whom the miracles recorded are proportionally rare. After giving an account of the reputed miracles, some spiteful, some grotesque, he concludes with an allusion to the miracles of the celebrated Prince Hohenlohe. In 1820, the magistrates of Bamberg forbade him to exercise his miraculous powers, except in the presence of a commission deputed by the authorities, or one or more physicians. He appealed to the Pope, who ordered him to conform to the re-

\* Republication of the London, Edinburgh, North British, and Westminster Reviews. Leonard Scott & Co., New York.

strictions, and the miracles were never more heard of.

The account which follows is of Sarah Martin, a true saint of our day, a poor seamstress of Yarmouth, who gave up her life to the instruction of the degenerate outcasts confined in the Yarmouth prison, living in the most absolute poverty, and refusing the pecuniary provision made for her by some charitable individuals, on the ground that it would render her less useful. The miracles she performed on the wretched inmates of Yarmouth prison, compare well with the less authentic ones of the middle ages, and the life of such a saint is worthy of all veneration.

In the article on Arabian Philosophy, the reason assigned for the little influence that it has exerted on the European mind is, that what the Arabs have taken from the Greeks to blend with Islamism we have taken from them to blend with Christianity, and therefore what is novel to us in their speculations is repugnant. The two great epochs in the intellectual development of the Arabs were, the appearance of Mahomet, who gave them a religion, and the conquest of Alexandria, which gave them a philosophy, and this consisted in the blended doctrines of the Koran and those of the Alexandrian school.

The Emigrant, Sir Francis Head's late book, receives a caustic and apparently well merited review. The poor crow, to which most unfortunately Sir Francis, in the preface, compares his book, comes from the hand of the reviewer picked of every feather.

In the article on Schools of Design, the writer urges the importance of the interference of government, to furnish the most complete education to the designer and artisan. The Government School of Design at Somerset House, and the branch schools in various parts of England, are now attended by more than 2100 pupils. The advantage to the commercial interests of the country of elegance of design in articles of manufacture must be obvious, and applies equally to our own country. We have here every requisite for carrying manufactures of all kinds to as high perfection as England or France, but while we pay less attention to beauty of design, we shall deservedly be surpassed by other nations, and be obliged to depend on them for all our ornamental manufactures.

A notice of Miss Martineau's new historical tale, entitled the Billow and the Rock, contains an account of the incidents on which it is founded, and as we do not remember to have seen any notice of the book before, we give them briefly here.

The heroine of her tale is Lady Grange, of Scottish history, about whom much has been written and said within the last half century. She was the wife of one of the Lords of Session in Scotland, and for some reason, for a long time unknown, was seized and carried off in the dark, without knowing by whom, and conveyed by nightly journeys to the Highland shores, from whence she was sent by sea to the remote rock of St. Kilda, one of the Hebrides, where she remained many years a prisoner among its few wild inhabitants. The natural supposition was that this treatment on the part of Lord Grange was the effect of some infidelity in his wife. Dr. Johnson, in speaking of the occurrence, says to Boswell, "if Macleod would only let it be known that he had such a place for naughty ladies, he might make it a very profitable island." But the banishment of Lady Grange had a less romantic cause than an *affaire du cœur*. The father of Lady Grange was John Chiesly, of Daley, who deliberately shot a judge, as he was coming from church on Sunday, to revenge a decision he had given against him; and it was said, that his daughter compelled Lord Grange, from whom she had received some injury, to marry her, by holding a pistol to his head and reminding him that she was the daughter of John Chiesly. Such a union, as may be supposed, was not altogether auspicious. Lord Grange was the son of the Earl of Mar, who played so prominent a part in the troubles of 1715, but warned by his father's example, he professed the strongest attachment

to the House of Hanover and the Whigs, though he never gained the confidence of that party. He had been so indiscreet as to reflect severely on the measures of the government in a letter to his wife, which she had carefully preserved, and which, on the occasion of a quarrel between them, she threatened to expose. Such a writing, in those days, might have cost him his place or his life, and in the exercise of his marital prerogative he took this violent measure to silence his spirited lady.

The last number of the Westminster Review opens with a notice of Bulwer's *Word to the Public*, in which he appeals from the critics to the judgment of the public in defence of "Lucretia," and in explanation of his aims, moral and artistic, as a novelist. He denies having made crime the favorite subject of his works, and shows that in three only out of sixteen publications are the heroes or heroines criminals,—Eugene Aram, Paul Clifford, and Lucretia. He also contends, that crime is a legitimate subject for fictitious composition, and has been from the time of Sophocles downwards the essential material of the tragic drama. On the other hand, the reviewer questions, whether the contemplation of unalloyed evil produces, under any circumstances, a salutary impression, and to corroborate the negative, refers to the frequent monomanias of suicide, regicide, &c.

In defending terror as a means of moral influence, the author of Lucretia takes his stand upon principles which all ethical philosophers, enlightened educationists, and criminal reformers are beginning to discard, and to hold, that the most powerful lever of human progress is not the repulsiveness of evil, but the attractiveness of good. Crime can by no means be considered an essential to the tragic drama, though it may be admitted as an incidental, and a comparison of the death scenes in Zanoni and Lucretia are instances in point, as are also the characters of Quilp the Dwarf, and Dennis the hangman, compared with those of Dombey and Little Nell.

In the article on the Speculative Philosophy of the Nineteenth Century occurs the following luminous statement from a celebrated German metaphysician, which one would suppose sufficiently lucid to shut the mouths of those who speak profanely of the mists of transcendentalism.

"Every one will admit that A = A; or that A is A. This is an axiom that is known instinctively, and has no need of proof. It is the proposition of absolute identity. In admitting this to be absolutely true we ascribe to the mind a faculty of knowing absolute truth. But in saying A = A, we do not affirm the existence of it, we only affirm that if it exist, then it must equal A. And the axiom teaches us, not that it exists, but that this is a necessary relation between a certain *if* and *then*; and this necessary relation we will call X. But this relation—this X—is only in the ego, and comes from the ego. It is the ego that judges in the preceding axiom that A = A; and it judges by means of X. But as the X is wholly in the ego, so therefore is A in the ego, and is *posited* by the ego. And by this we see that there is something in the ego which is for ever one and the same, and that is X. Hence the formula, I am I; ego = ego."

The article on *Sites for Public Monuments* refers to a great work which the 19th century will see completed; this is the cathedral of Cologne, which was commenced six hundred years since—in 1248—when, in the language of Scripture, "they began to build and were not able to finish." The original designs, on large sheets of parchment, were discovered some time since, and in 1842 the labor which had been suspended four hundred years, was recommenced in the presence of great numbers of spectators, among whom were the King of Prussia and princes from all the royal families of Germany. The labor was resumed to the music and sentiment of Schiller's Song of the Bell. This structure, when completed, will be the noblest monument of mediæval architecture. The name of the author

is forgotten, but his spirit is immortal in this beautiful creation.

The celebrated equestrian colossal statue of Peter the Great, in which the figure of the emperor is eleven feet high and that of the horse seventeen, stands upon a block of granite upwards of fifteen hundred tons in weight. It represents the Emperor rushing up a rock to the brink of a precipice, trampling upon a serpent, and pausing in an attitude of triumph. As soon as the artist had formed the design, he found the utter impossibility of representing a man and an animal in so striking a position, without having before him a horse and rider in the attitude desired. General Melissino, an officer who had the reputation of being the boldest and most expert rider of the day, hearing of this difficulty of the artist, offered to ride one of Count Orloff's best Arabians to the summit of a steep artificial mound formed for the purpose, accustoming his horse to gallop up to it, and to halt suddenly, with his fore legs raised, pawing the air, over the brink of a precipice. This dangerous experiment was frequently repeated in the presence of several spectators and of the artist, who sketched the various movements and parts of the group from day to day, and thus was produced one of the finest and most correct statues of the kind in Europe.

We shall resume the subject of this paper next week.

### Extracts from New Books.

#### PREScott's HISTORY OF THE CONQUEST OF PERU.

THIS eagerly-expected work will, perhaps, see the light from the press of the Harpers before this number of the "Literary World" meets the eye of the reader. It has already been published in England, and is spoken of in warmly favorable and discriminating terms by the able critic of the London Spectator; to which we are indebted for some characteristic extracts.

"After Francis Pizarro's death, the country was distracted by rival claimants and a rash Governor, till at last the representative of the Emperor was defeated; and Gonzalo Pizarro became Lord of Peru, to have his power melt away before the honest policy of the celebrated Pedro de la Gasca, sent out from Spain as Dictator, with nothing to support him but moral force. At the valley of Xaquixaguana, Gonzalo's confidants betrayed him, his army left him, his lieutenant was taken, and Pizarro surrendered. Mr. Prescott thus narrates their closing scenes:—

"The convoy [which captured him] was soon swelled by a number of the common file from the royal army, some of whom had long arrears to settle with the prisoner; and not content with heaping reproaches and imprecations on his head, they now threatened to proceed to acts of personal violence; which Carabal, far from deprecating, seemed rather to court, as the speediest way of ridding himself of life. When he approached the President's quarters, Centeno, who was near, rebuked the disorderly rabble, and compelled them to give way. Carabal, on seeing this, with a respectful air, demanded to whom he was indebted for this courteous protection. To which his ancient comrade replied, 'Do you not know me—Diego Centeno?' 'I crave your pardon,' said the veteran sarcastically alluding to his long flight in the Charcas, and his recent defeat at Haurina; 'it is so long since I have seen anything but your back, that I had forgotten your face!'

"When his doom was communicated to Carabal, he heard it with his usual indifference. 'They can but kill me,' he said, as if he had already settled the matter in his own mind. During the day, many came to see him in his confinement; some to upbraid him with his cruelties, but most from curiosity to see the fierce warrior who had made his name so terrible through the land. He showed no unwillingness to talk with them, though it was in those sallies of caustic humor in which he usually indulged at the expense of his hearer. Among

these visitors was a cavalier of no note, whose life, it appears, Carbajal had formerly spared when in his power. This person expressed to the prisoner his strong desire to serve him; and, as he reiterated his professions, Carbajal cut them short by exclaiming—"And what service can you do me? Can you set me free? If you cannot do that, you can do nothing. If I spared your life, as you say, it was probably because I did not think it worth while to take it."

"Some piously-disposed persons urged him to see a priest, if it were only to unburden his conscience before leaving the world. 'But of what use would that be?' asked Carbajal. 'I have nothing that lies heavy on my conscience, unless it be, indeed, the debt of half a real to a shopkeeper in Seville, which I forgot to pay before leaving the country.'

"He was carried to execution on a hurdle, or rather in a basket, drawn by two mules. His arms were pinioned; and, as they forced his bulky body into this miserable conveyance, he exclaimed, 'Cradles for infants, and a cradle for the old man, too, it seems!' Notwithstanding the disinclination he had manifested to a confessor, he was attended by several ecclesiastics on his way to the gallows; and one of them repeatedly urged him to give some token of penitence at this solemn hour, if it were only by repeating the Pater Noster and Ave Maria. Carbajal, to rid himself of the ghostly father's importunity, replied by coolly repeating the words 'Pater Noster,' 'Ave Maria.' He then remained obstinately silent. He died as he had lived, with a jest, or rather a scoff, upon his lips."

The younger Pizarro's end exhibited a graver and sadder character, more in keeping with the former greatness of his position and the historic glory of his name.

"Very different were the circumstances attending the closing scene of Gonzalo Pizarro. At his request, no one had been allowed to visit him in his confinement. He was heard pacing his tent during the greater part of the day; and, when night came, having ascertained from Centeno that his execution was to take place on the following noon, he laid himself down to rest. He did not sleep long, however, but soon rose, and continued to traverse his apartment, as if buried in meditation, till dawn. He then sent for a confessor, and remained with him till after the hour of noon, taking little or no refreshment. The officers of justice became impatient, but their eagerness was sternly rebuked by the soldiery, many of whom, having served under Gonzalo's banner, were touched with pity for his misfortunes.

"When the chieftain came forth to execution, he showed in his dress the same love of magnificence and display as in happier days. Over his doublet he wore a superb cloak of yellow velvet, stiff with gold embroidery; while his head was protected by a cap of the same materials, richly decorated, in like manner, with ornaments of gold. In this gaudy attire, he mounted his mule; and the sentence was so far relaxed that his arms were suffered to remain unshackled. He was escorted by a goodly number of priests and friars, who held up the crucifix before his eyes, while he carried in his own hand an image of the Virgin. She had ever been the peculiar object of Pizarro's devotion; so much so, that those who knew him best in the hour of his prosperity were careful, when they had petition, to prefer it in the name of the blessed Mary.

"Pizarro's lips were frequently pressed to the emblem of his divinity, while his eyes were bent on the crucifix in apparent devotion, heedless of the objects around him. On reaching the scaffold, he ascended it with a firm step, and asked leave to address a few words to the soldiery gathered around it. 'There are many among you,' said he, 'who have grown rich on my brother's bounty and my own. Yet, of all my riches, nothing remains to me but the garments I have on; and even these are not mine, but the property of the executioner. I am without means, therefore, to purchase a mass for the welfare of my soul; and I implore you, by the

remembrance of past benefits, to extend this charity to me when I am gone, that it may be well with you in the hour of death.' A profound silence reigned throughout the martial multitude, broken only by sighs and groans, as they listened to Pizarro's request; and it was faithfully responded to, since, after his death, masses were said in many of the towns for the welfare of the departed chieftain.

"Then, kneeling down before a crucifix placed on a table, Pizarro remained for some minutes absorbed in prayer; after which, addressing the soldier who was to act as the minister of justice, he calmly bade him 'do his duty with a steady hand.' He refused to have his eyes bandaged; and, bending forward his neck, submitted it to the sword of the executioner, who struck off the head with a single blow, so true that the body remained for some moments in the same erect posture as in life. The head was taken to Lima, where it was set in a cage or frame, and then fixed on a gibbet by the side of Carbajal's. On it was placed a label, bearing—'This is the head of the traitor Gonzalo Pizarro, who rebelled in Peru against his sovereign, and battled in the cause of tyranny and treason against the royal standard in the valley of Xaquixaguana.' His large estates, including his rich mines in Potosi, were confiscated; his mansion in Lima was razed to the ground, the place strewed with salt, and a stone pillar set up, with an inscription interdicting any one from building on a spot which had been profaned by the residence of a traitor."

### Miscellany.

#### SONNET.

"*Life, a System of Compromises!*"

No. 2.

The feeble grasp but feebly at the truth,  
And lose their hold when peril intervenes—  
They doubt and turn aside when o'er them  
leans  
The Cross of suffering; their aspiring youth  
Is dulled by common contact, and the sooth,  
Which told of coming greatness, the poor  
means  
Of daily life, blurs, and at length enscreens—  
Not such make giant men, full, though uncouth;  
Such was not he, the Arab, who hath left  
Along the Orient his mighty shade—  
Nor Cromwell, with his bold plebeian pride—  
Nor he, the God-like Bard, of sight bereft—  
Nor the long train of Martyrs, who have made  
Their *Truth* their guide, whatever might betide.  
Eos.

**LITERARY FAME.**—There is, perhaps, no question more deeply buried in doubt, and yet more frequently and more generally presenting itself to those engaged in literary pursuits, than that which determines in the world of letters the limits between the perishable and the immortal. None where the scholar better loves to lose himself, and few whence he gathers less satisfaction. Men seldom fix upon literature as a profession at the outset of life, but are led into it by accident—at first, writing from the mere love of composition, unconscious of merit till encouraged by some appreciating spirit—then continuing partly through pleasure, and partly love of the "bubble reputation"—and finally, when temporarily shut out from other resources of life, endeavoring, as far as possible, to blend temporary profit with enduring distinction. With no precise rules to pilot them, with only a feeble glimmer of wisdom shining down from the experience of the past, they find themselves launched on the sea of letters, doomed to continue their journey to the end without knowing whether they are driving on to oblivion or immortality. For, certainly, save in cases of pre-eminent excellence, such as Milton's, no man can feel

confident that he so far overtops his contemporaries as to be visible to all future ages. For this superiority, more than any other, is the qualification essential and inseparable from that greatness which "is not for a day but for all time."

If essayists, for instance, equal to Addison and his friends, were to appear at the present day, and we believe that some such might be found amid the hosts of brilliant contributors to our foreign and domestic periodicals, it is not likely that they would ever be honored with one half the distinction awarded to those charming writers of the days of Queen Anne. Their great merit lay in their superiority over their own age—in originating that which no one before them had ever conceived—in laying the corner-stone of periodical literature—joined to unrivaled excellence as writers. But certainly that simple excellence alone would not at the present day save an author from oblivion. Supposing a modern essayist were to take up the Spectator where Addison left off, and commence issuing daily numbers of equal merit in continuation, does any one believe his reward would be the same? Or if a second Chaucer were to come among us, and, with all the genius and all the perfections of the former, run through a similar career, where would be his admirers? how many editions would his works go through? what would be the duration of his literary life? If even majestic Shakspeare, with all his sins unremoved, were again to dawn upon us, would not nineteen-twentieths of the critics mistake his light for darkness? And if some novel writer were to issue books in the style of the Vicar of Wakefield, would Sue, James, Ainsworth, be compelled to hide their heads? No: the intense studies, the midnight vigils, the profound observations, the end and object of great men's lives—their greatest treasure—their genius—become the legacy of succeeding generations, and what they spent whole lives in building up is made, by the lapse of a few short years, the common property of schoolboys. What wonder, then, if, with the ever-progressing wealth of men's minds, men should elevate their standard of mental excellence, and expect that the higher the starting-point of genius, the higher must be genius' flight. And the more towering that flight, the greater will be its reward—with this exception, that he who can so shape his flight as to give a new color to his wings and open to men's eyes an unknown corner of the sky, however feeble the execution, has more to expect from after ages than he who soars up into the utmost heights of regions previously explored.

Now to another point.

It seems generally conceded that wherever true merit exists, posterity will be sure to discover and reward it; and this, in exact proportion to its deserving.

But is this always so? Is posterity always unanimous? Is posterity always just? And if so, how many years after a man's death does posterity begin?

If posterity begins when all excitement has subsided, when the heat of passion has cooled down, and men of all parties can agree on one man's epitaph, then has it begun for Washington, and he has received his due; but has it commenced for his contemporary Napoleon, or for his predecessor, by two hundred years, Oliver Cromwell, or for Mary Queen of Scots, or, going still further back, for Herod? Are all mankind united in their opinions of these individuals—do they award to them that unanimous admiration or execration which they de-

serve? Can a man even educate his son in Ancient History, without finding many characters and events which one half the world admires, and the other half censures? Has all the world yet justified Brutus for stabbing Cæsar—Titus Manlius and Junius Brutus for the execution of their sons?

Has a civil unbiased judgment yet been passed on Martin Luther, or, by all the Eastern world, on the founder of Christianity? And will it ever be? Have Shakespeare, Milton, Spenser, Chaucer, attained positions which no important part of the literary world is willing to dispute?

Had not the old school been comparatively neglected until Hazlitt, Hunt, Lamb, and other members of the modern school revived the taste for them? Cannot that neglect return after the influence of those writers shall have yielded to others of different tastes? And may not some of those, who are now by universal consent assigned a prominent place in the temple of Fame, find themselves, ere many generations have passed over us, completely lost sight of beneath the accumulation of objects which will engross men's minds, and which the prodigious, ceaseless, bustling, boisterous activity of the age is ever and ever creating? Will men find time to look back? Will they have the taste to turn from the stirring action of the day to the calmer, more composed scenes of the past? And if so, will they not confine their attention to those great giants of the past who stand up above their times like tall trees in a forest, forgetting all save the names of the secondary glories at their sides?

Look at our times and observe the thousands on thousands of pages daily issuing from the press, in the shape of poems, histories, novels, treatises, essays, travels, magazines, reviews, and other forms of periodical literature; consider how much of it is brilliant, profound, and original, and estimate if possible what a wonderful mass the excellent alone would make at the close of a century; and then say whether posterity can possibly render justice unto all, or, if select and discriminate it must, whether some names may not perish "that were not born to die." Taking the last forty or fifty years alone, we find Coleridge, Shelley, Scott, Byron, Moore, Campbell, Wordsworth, Southey, Rogers, Sheridan, D'Israeli, Irving, Bulwer, and we may add, Lamb, Hunt, Landor, Cooper, Dickens, and Martin Tupper, who have all been pronounced, and perhaps lived under the impression, that they were booked for immortality: these, irrespective of the masterly essays which are scattered through the best periodicals, and which are one day to be selected and bound up for the benefit of future ages (alas! ungrateful ages!) to say nothing of the flood of genius which French and German literature, now necessary to a finished education, are all the while showering down with a rapidity equally great, and with a claim on "the good time coming" equally strong. Look at all this, and see what an uncertain thing is Literary Fame.

Great minds shine forth on the shores of Time like distant lights at night—the further we travel, the dimmer they grow, gradually disappearing from view, till at last the few brightest ones alone are seen, casting their clear rays from the midst of surrounding gloom through generation after generation down to the remotest boundaries of time.

**CLASSICAL SLANG.**—"Lammin unde derivatur?" quoth a pedagogue in Alabama.

"From the Latin *lamo*, to lick," replied a quick-witted urchin.

### Scientific Proceedings.

#### AMERICAN ETHNOLOGICAL SOCIETY.

THE regular meeting of the American Ethnological Society took place on Saturday, the 12th instant. The Hon. Albert Gallatin, President of the Society, in the chair.

Dr. Robinson, from the Committee to which was referred the manuscript and drawings of Messrs. Squier and Davis, giving an account of their researches in the mounds and earthworks of the valleys of the Ohio and Mississippi, submitted their report, which was read and accepted. A letter from Dr. S. G. Morton, of Philadelphia, a member of the same committee, expressing his opinion of the work, was also read.

Mr. Alex. W. Bradford, to whom was referred Mr. Van Amringe's manuscript, entitled, "*An investigation of the Theories of the Natural History of Man, by Laurence Prichard and others*," submitted the following report, which was read and accepted.

**MR. VAN AMRINGE'S MS. WORK.**—The undersigned to whom was referred Mr. Van Amringe's MS., entitled "*An Investigation of the Theories of the Natural History of Man, by Lawrence, Prichard, and others*," reports that he has restricted himself to presenting a very brief general view of the work, without venturing to express an opinion upon the conclusions attained. The treatise in fact consists of two parts, though the author has not made them the subject of distinct divisions. The views of Lawrence and Prichard are examined with great care and critical acuteness, and their use of animal analogies is made the principal topic of objection, on the ground that they have not discriminated between mere resemblance and strict scientific analogy. If this criticism be just, it necessarily affects the position taken by these eminent men upon questions of vital importance in the natural history of man, for they have depended largely upon analogies drawn from every department of the animal kingdom.

In stating his own theory, Mr. Van Amringe, to arrive at a proper zoological classification of man, proceeds to divide all mammalia into two subsections—Psychical and Instinctive—in the first of which he places the human race, and in the last other animals. He then divides man into four species, under the patriarchal names of Shem, Japhet, Ishmael, and Canaan. Being thus brought into collision with Josephus's distribution of the primitive races, he examines it at large. He then proceeds to show that the distribution of animals and vegetables is not analogous to that of mankind, and that consequently no aid can be derived from that quarter in determining the interesting questions relating to Ethnography. An examination into the true definition of a "species," and its application to the several human races, forms an essential part of the treatise. The author contends that the progeny of parents of different races, though not absolutely sterile, are yet hybrids, incapable of continuing an intermediate race. In the chapter "on the anatomical and physiological structure of the different races of men, &c.," the doctrine is advanced that the structure and functions of the skin constitute more prominent specific differences than the form and capacity of the cranium. It is argued that the structure of the skin varies in each race, and effects important modifications of the nervous sensibility; that it is primary and fundamental, and gives rise to corresponding specific temperaments and mental capacities, which are denominated *Strenuous, Passive, Callous, and Sluggish*. This influence of the skin upon specific character is perhaps the most marked and original feature of the whole work, it is treated largely, as more important than that of the brain, and as affecting the quality of the brain.

In the chapter on "The Psychical Attributes of Man," the most elaborate portion of the work, the author has instituted a comparison between the races. He classifies these attributes into "Adoration, Benevolence, Conscientiousness, Intellectual Appetite, Prudence, Ad-

miration, Fame, Speech, and Reason or Causality," each of which he seeks to trace to its original elementary principle, and to follow in its progressive development. This part of the discussion partakes of a metaphysical character.

"*The History of Woman, &c.*," as exhibiting the sexual relations of the different races, and the taste of each species for sexual beauty, forms the subject of the concluding chapters. In opposition to M. Guizot, he asserts that the vital element of civilization introduced by the Germans was the independence and equality of woman; that it was not especially a German, but a general sthenetic virtue, the Germans not having been corrupted by proximity to Asia and Africa.

Without assuming to express an opinion concerning the views and arguments advanced and urged by the author,—which, if correct, would effect radical changes in the opinions held on the topics discussed,—the committee submit this imperfect and hasty analysis of the most important portions of the treatise, with a feeling of satisfaction that a subject so intimately connected with ethnological researches is attracting increased attention and exciting inquiry among our countrymen.

M. Alexandre Vattemare, who had just arrived from Paris, submitted an account of his efforts to carry out a system of exchanges between the various States, institutions of learning, scientific and literary societies in the United States, and the public libraries and learned bodies of France. His catalogue exhibited a list of upwards of 10,000 volumes, 3500 maps, and 150 medals, presented by the King of the French, several of his ministers, various public boards, learned societies, and individuals. This large collection, embracing some of the most valuable works published in France, will be presented to various States and literary institutions of the United States; particularly to those who have so promptly responded to the first donations from France, obtained through the zeal and instrumentality of Mons. Vattemare.

Among other letters commendatory of the efforts of Mons. Vattemare, to effect the literary and scientific exchanges referred to, was the following from the celebrated astronomer Le Verrier.

*Copy of M. Le Verrier's letter to M. Alex. Vattemare.*

PARIS, le 6 Mai, 1847.

#### MONSIEUR,

C'est à la fois un bonheur et un devoir pour moi de vous exprimer toute l'admiration que m'inspire vos généreux efforts pour arriver à l'union intellectuelle des peuples. Ce n'est pas seulement une pensée scientifique, c'est aussi une grande œuvre d'humanité que vous réalisez.

Je vous remercie cordialement de l'honneur que vous m'avez fait en pensant que je n'aurais rien de plus précieux que de m'y associer de cœur et d'action. L'une et l'autre vous sont assurément acquis. Je le dis en toute humilité: car à qui serait-il permis de parler de son zèle et de ses efforts en présence de votre dévouement?

Disposez donc de moi complètement, Monsieur, si je puis vous être utile en quelque chose, à Paris ou en France, près de l'administration ou près des savants. Je tâcherai de répondre, toute affaire cessante, à vos intentions. Dites aussi aux savants Américains que vous allez visiter que nous serions satisfaits de connaître directement leur travaux.

Que s'il leur était agréable de m'en envoyer des extraits ils le pourraient, par vous ou par M. le Ministre des Etats Unis, résident à Londres, qui a bien voulu, à ma demande, accepter de servir d'intermédiaire. J'aurai le plus grand soin de les présenter à notre Institut, d'en faire rendre compte par nos journaux: et par une juste reciprocité, je me ferai un plaisir d'informer immédiatement les savants Américains de tout fait scientifique intéressant, qui viendrait ici à ma connaissance.

J'apprendrai avec une vive satisfaction, Mon-

sieur, que vous soyez heureusement arrivé à New York, et je vous prie d'agréer avec mes souhaits pour le succès de votre voyage, l'expression de mes sentiments de considération, d'estime et d'affection M. J. LEVERRIER.

Monsieur Vattemare au Havre.

Other interesting letters from distinguished individuals in France, expressing an earnest desire to establish a permanent system of literary and scientific exchange, were also presented by Mons. Vattemare. The members of the Society took a deep interest in the praiseworthy objects in which Mons. V. was engaged.

H. E. Ludwig presented a letter from Dr. G. H. Hoit, of Burlington, Iowa, who was about to undertake an extensive journey through Oregon and California, chiefly for scientific purposes. His intention is, to collect specimens in the various departments of Natural History, crania of the Indian tribes, and implements, to illustrate their manners, customs, and arts. The climates and soils of the regions visited would also occupy his attention. Dr. Hoit offered his services to the Society, or to scientific men, and would be glad of any advice or suggestions that might be given him.

Mr. Gallatin made some remarks on the importance of such a tour, and of the valuable contributions that might be made to science therefrom. He would, however, only recommend that vocabularies should be made of the languages of the Indian tribes of the regions about to be visited by Dr. Hoit. These were particularly wanted of the California Indians, whose position among the great family of Aborigines was not well known.

*Explorations at Nineveh.*—Mr. S. Wells Williams, to whom was referred the great work, detailing the researches at ancient Nineveh, by Messrs. Botta and Flandin, under the auspices of the French Government, presented a report on the same, which forms a most interesting paper, and which will be given at length in our next number.

### Varieties.

#### MADRIGAL.

1

Not to that grove,  
Not by yon tree,  
Sacred to love,  
Sadd'ning to me,  
Lead me not there, O! lead me not there;  
There should I greet  
Shadows, that fast,  
As they were sweet,  
Fled with the past,  
Fled when most precious, leaving me here!

2

Never that song  
Breathe in mine ear,  
Which was so long  
Sweetest to hear;  
Breathe it no more, O! breathe it no more;  
Would'st thou recall,  
The sorrow, the blight,  
Which now is all,  
Left of delight,  
Memory may dream of, but never restore!

3

Still in that grove,  
May thine eyes see,  
Sacred to love,  
Her name on the tree,  
Carved by this hand in the moment most dear;  
Not for these eyes  
Now to explore,  
What deeply lies  
In the heart's core;  
Lead me not there, O! lead me not there.

PIERRE VIDAL.

**COPYRIGHT.**—We believe we may state with confidence, says the London Athenaeum, that the terms of a convention for securing international

copyright between England and Belgium have been arranged—a very important step in the European progress of that valuable principle. We may mention, too, on the authority of The Englishman, a Calcutta paper, that the legislative council in India have issued a draft act for securing copyright in that country in conformity with the recent English copyright acts. The same number of the Athenaeum says:—The Gazette of Friday the 30th ult., contains an order in council for extending the privilege of copyright in works of art, literature, &c., to the territory of the Duke of Brunswick; and also an order, fixing the customs duty on books published in that country, and imported into Great Britain, at £2 10s. per cwt. if the works were originally published in Great Britain; and at 15s. per cwt. if otherwise. Also, the duty on prints at 3d. each single, or 1½d. per dozen if bound or sewed.

**A CASTLE OF ARTIFICIAL ICE.**—A model of an ancient castle, nearly six feet high, and as many in length, with towers, curtain, battlements, loop-holes, &c., has been for several days exhibited in the ice-freezing establishment of Messrs. Ling and Keith, in No. 11, Prince-street, Leicester-square, in order to show to what extent the process of producing ice by artificial means may be carried. This strange and novel building weighed more than 700lbs., and was, when first constructed, as hard as a rock. This edifice has proved the efficacy of the principle of the patentees, and tested their experiments to the utmost. A vast number of strawberries and cucumbers have been preserved by means of the artificial cold produced, for several weeks, and are full of freshness and flavor. The more common articles of household consumption are rendered capable of being kept a much longer time.—*London Atlas.*

**CONFORMITY TO CUSTOM.**—But the way in which the human body shall be covered is not a thing for the scientific and the learned only; and is allowed on all hands to concern, in no small degree, one half at least of the creation. It is in such a simple thing as dress that each of us may form some estimate of the extent of conformity in the world. A wise nation, unsubdued by superstition, with the collected experience of peaceful ages, concludes that female feet are to be clothed by crushing them. The still wiser nations of the West have adopted a swifter mode of destroying health and creating angularity, by crushing the upper part of the female body. In such matters nearly all people conform. Our brother man is seldom so bitter against us as when we refuse to adopt at once his notions of the infinite. But even religious dissent were less dangerous and more respectable than dissent in dress. If you want to see what men will be in the way of conformity, take a European hat for your subject of meditation. I dare say there are twenty-two millions of people at this minute, each wearing one of these hats in order to please the rest.—*"Friends in Council."*

**NEW MODE OF PAINTING.**—The Paris journals announce that a new mode of painting as a substitute for fresco has been discovered by a French artist, M. Chevot. We give the particulars in their own words:—"It is called by the author *Fresque Mixturale*; and consists of a composition which effectually resists the action of saltpetre, so fatal to fresco painting wherever there is saltpetre in the walls on which it is laid. The effect of M. Chevot's painting is as bold as that for which it is a substitute, and the colors are as vivid. It possesses not merely the advantage of resisting the effect of saltpetre, but can be washed when dirt or dust has accumulated upon it with quite as much security as oil paintings. Unlike fresco paintings, it never chips off; and everything indicates that it will resist longer than any other process the action of time."—*London Critic.*

### Music.

The Havana Company continue to draw large houses at the Park, notwithstanding that, on several evenings, the heat has been oppressive. Tedesco is a noble looking woman, with the southern European candor—graceful and dignified in action, with a remarkably fine soprano voice, which she manages not only with precision and skill, but apparently with great ease to herself. The latter excellence is a rare and surpassing charm in a *cantatrice*. It saves the listener of sympathetic temperament a world of discomfort. The apparent self-possession and quiet confidence of Tedesco allow no feeling of doubt on the part of the audience as to the success of her vocal experiments. There is something very agreeable in her countenance and amiable in her manner, and nature has bestowed upon her a beautiful organ. Still, we do not consider her a magnetic singer. She lacks *anima*, seldom appears at all inspired, and while true to her music, does not appear to infuse into it that personal emotion which acts so powerfully upon the feelings of listeners. This may, however, be owing to the *solo*s she has thus far executed. Verdi's music is brilliant in combination rather than effective in single strains. The managers have consulted public taste, we feel assured, in resorting to Bellini. We shall have a word to say as to the *prima donna*'s success in this range. Meantime, we cordially renew our praise of the orchestra and chorus, and the well-disciplined performance of the troupe as a whole.

### Recent Publications.

*Whitfield's North American Scenery.* No. 6. New York: Long & Brother.

"The Beverley House," "The Smith House," and the "Monument to John Paulding," all on the Hudson, with a view of Harrisburg, in Pennsylvania, form the subjects of the engravings of this number. The letter-press illustrations, as we have before remarked, are equal in original literary merit to anything of the kind that has been published in this country. The ingenious Indian legend about "the enchanted ground of the Hudson," is worthy of the pen of Mrs. Oakes Smith, whose Indian fairy stories for children have already marked an era in our literature. We copy the following beautiful sonnet, in the present number, from her pen.

#### DECAY OF THE INDIANS.

BY MRS. E. OAKES SMITH.

We call him Indian, and we coldly scan  
Him, who in the garden walked with God, un-

veiled,

Coeval with the morning stars which hailed  
His birth with songs; bright leader in the van  
Of human thought—Lo the young breezes fan  
His cheek exultant! No impulse failed,  
Nor stateliness, nor strength, nor hue exhaled  
From elemental life, to stamp him Man.  
The Poet found him with his morning song,  
And buoyant grace; and him Apollo called.  
"Lo the poor Indian,"—he will pass ere long,  
With all his linkings, to a God: Appalled,  
Old Nature shall lament her primal child,  
And, listening, pine to hear his "native wood  
notes wild."

*Brooklyn, L. I., May 31, 1847.*

*History of the United States, for the use of Schools.* By Marcus Willson. New York: Mark H. Newman & Co. 1847.

A school-book devoted to a branch of education in which the American press has been prolific. The comparative merits and originality of different school histories of the United States has been a fruitful theme of discussion. We are not prepared to award the palm to any compendium we have yet examined. The History

before us appears to be judiciously arranged and has the merit of conciseness, and convenient questions arranged upon the margin of each page. The larger work by the same writer will form the subject of a more extended notice hereafter.

*The Horse and his Rider.* By Rolla Springfield. New York : Wiley & Putnam. 1847.

A very neatly finished volume, handsomely illustrated with wood cuts. It is designed for a juvenile book, but contains information for "children of a larger growth." The facts drawn from the natural history of the noble Quadruped are well arranged, the habits of equestrian nations authentically described, and the volume made attractive by numerous anecdotes illustrative of the fine and sagacious qualities of the horse.

*The Irish Sketch Book.* By T. Amargh. New York : Bedford & Co. 1847.

A cheap republication of a series of those amusing tales for which the blunders and heartiness of the sons of Erin furnish such constant material.

### Publishers' Circular.

#### ANNOUNCEMENTS.

Messrs. J. C. DERBEY & Co., Auburn, N. Y., have in press, and will soon publish, the following valuable works:—"The New Clerk's Assistant," by J. Jenkins, revised edition; "Benedict's Treatise for Justices of the Peace," revised edition, with the New Constitution; "Thomson's Higher Arithmetic (In Day and Thomson's Series); "The Haunted Ship, and other Poems," by E. Curtis Hine; "Frost's Lives of American Merchants," new edition, with plates; "Frost's Young Mechanic," with plates; "The Fruit Culturist," containing directions for raising young trees, and the management of the orchard, by J. J. Thomas, fourth edition; "The Illustrated Life of General Zachary Taylor," 360 pages, by H. Montgomery, Editor of the Auburn Daily Journal.

DERBY & HUDSON, Buffalo, have in press a new edition of "Young's Science of Government," and in preparation, an "Illustrated Life of General William Henry Harrison."

James Munroe & Co., Boston, have in press "Demosthenes' Oration on the Crown," with notes, by Professor Champlin, of Waterville College; also, the Second Edition of "The American Almanac for 1848," thoroughly revised.

#### NEW WORKS PUBLISHED IN LONDON FROM THE 28TH OF APRIL TO THE 13TH OF MAY.

FELLOWS (T. H.)—The Law of Costs, as affected by the Small Debts Act, and other Statutes requiring a Judge's Certificate where the Damages are under a limited Amount: with various Cases, showing in what Instances a Plaintiff may still sue in the Superior Courts. By Thos. Howard Fellows. 12mo. pp. 136, boards, 4s.

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